

The ART Quarter



Autumn 1958

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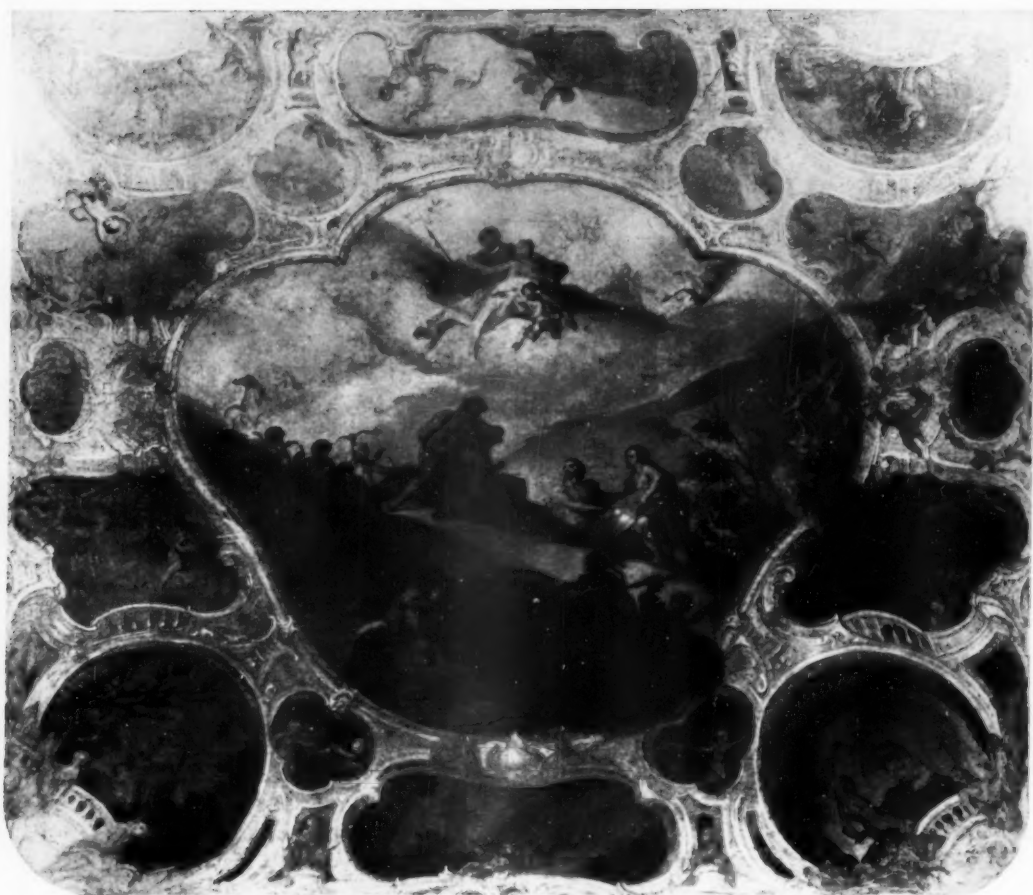




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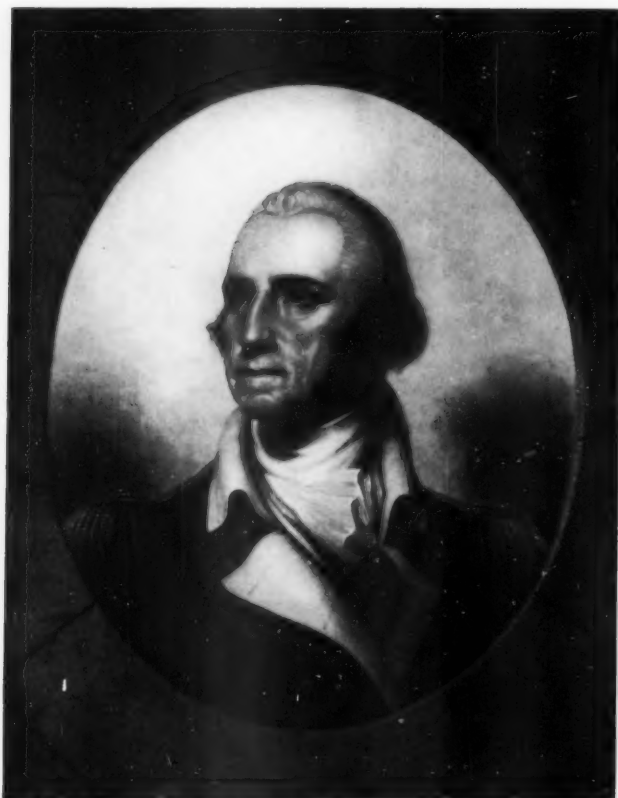
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The ART Quarterly

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On cover: BENJAMIN WEST, *Paddington Passage (detail)*
The Detroit Institute of Arts

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AUTUMN, 1958



Fig. 1. DANIEL GARDNER, *Mrs. Justinian Casamajor and Family*
Formerly, Mrs. Isabella Frances Weston Collection

SOME REYNOLDS PROBLEMS

By JOHN STEEGMAN

THE recent acquisition by the Montreal Museum of Fine Arts of a new Reynolds portrait (Fig. 3) has set me thinking again about certain problems in Reynolds' practice. I say "again" because these have long been floating around in the minds of Reynolds students, though they have not yet been clarified. Waterhouse touches illuminatingly on some of these points, but it is not the purpose of his Introduction to examine the details of Reynolds' studio practice.¹

The problems I have in mind may be stated as follows. First, to what extent did Reynolds work on his pictures himself, at successive stages of his career? Secondly, when did Reynolds begin to use assistants? Thirdly, how is the personal work of Reynolds himself to be recognized? And fourthly, can the work of Reynolds' different assistants be separated and recognized?

To even attempt to answer any of these questions presents one considerable initial difficulty. That is, the rareness of occasions when one can examine a large number of Reynolds' paintings, covering his whole career, and all assembled in the same place at the same time; for this purpose, even the best photographs are not really of much use. The last such occasion was the important Reynolds Exhibition of 1937 in London, one of the valuable exhibitions arranged at 45 Park Lane under the auspices of the late Sir Philip Sassoon. The following reflections, for what they are worth, are largely based on my notes made at the time. Those notes, in turn, are the result of much discussion with my then colleagues at the National Portrait Gallery, the late Sir Henry Hake and the present Director C. K. Adams.

The first question will always remain a matter of speculation, but that need not deter us from continuing to speculate: how much Reynolds is there in a Reynolds, at any rate after *circa* 1760? A "Reynolds" is obviously recognizable from anything else. It may owe much to Rembrandt, Rubens or Van Dyck, to Titian or Correggio, but it is not a plagiarism; it is manifestly a Reynolds, and nothing else. However much or little Reynolds' own *hand* may be responsible for it, his *mind* is in sole control from beginning to end.

It does, however, seem clear that a much larger proportion of his work than was previously realized was actually executed by someone else—even some-

times, in his later period, the face, as Waterhouse also believes. Examination of several pictures of the same year often reveals a remarkable degree of incompatibility in the handling. I am not now talking of several versions of the same portrait, but of portraits of different sitters, whether of men, women or children. The employment of professional drapery and accessory painters was, of course, a general and accepted practice² among all the leading portrait painters from Van Dyck to Lawrence, with the distinguished exception of Gainsborough. The general use in the eighteenth century of the expression "face-painter" for a portrait painter is significant. It clearly implies a professional distinction between that and the equally common expression "drapery-painter."

Reynolds was certainly using a professional drapery man at least as early as 1761. In the archives of the National Portrait Gallery, London, there is an original letter from William Pulteney, Earl of Bath, to the celebrated Mrs. Montagu. It is dated London, October 15, 1761, and relates to the portrait of Lord Bath by Reynolds, now in the National Portrait Gallery.³

... I was yesterday with Mr. Reynolds, and have fixed Fryday next at twelve to finish the Picture. I have discovered a secret by being often at Mr. Reynolds, that I fancy he is sorry I should know. I find that none of these great Painters finish any of their Pictures themselves. The same Person (but who he is I know not) works for Ramsay, Reynolds and another called Hudson; my Picture will not come from that Person till Thursday night, and on Fryday it will be totally finished and ready to send home.

Thus by 1761, and probably much earlier, Reynolds was sending out his pictures to be finished; he did not yet employ a man to work on the premises for him alone. By 1762, however, he was doing so. Northcote,⁴ writing of that year, says "Mr. Reynolds's practice was now, indeed so great that he found it necessary to have pupils to assist in the minor parts of his profession."

If Reynolds had reached that stage by 1762, he must have been employing outside help much earlier. I would suggest that he adopted this practice soon after he settled in London in 1753, when he was already thirty and had to make up for a late start. It would be good advertisement, since it was generally accepted that only unsuccessful portrait painters could spare the time to do their own draperies and accessories. Lord Bath was quite wrong in thinking that Reynolds would not wish to have this practice known.

We cannot say for certain when Reynolds began allowing his assistants to

paint the faces as well as the rest. He was almost certainly doing so in the 1780's and, in my view, occasionally in the 1770's. I even think that evidence can be found in the early 1760's. Such evidence, I suggest, is provided by the Althorp *Countess Spencer and her Daughter*, for which sittings are recorded in 1759-1761 (W. pl. 63).⁷ The small daughter, Lady Georgiana Spencer, was afterwards the celebrated Duchess of Devonshire. The National Portrait Gallery *Duchess of Devonshire as a Child* is generally held to be a sketch for her part in the finished Althorp picture, with which it is identical. But the two are certainly not by the same hand. Therefore, either the National Portrait Gallery child is in fact Reynolds' sketch for the child in the Althorp picture, which would make the latter an assistant's work; or else the child in the Althorp picture is wholly by Reynolds and the National Portrait Gallery child is a studio copy made at the same time.

It must be remembered that anything coming out of Reynolds' studio was accepted as a Reynolds, and his studio staff was "Reynolds" just as Lawrence's studio staff was "Lawrence." This is not in the least a question of shabby treatment by the artist of his sitters. They paid for a Reynolds or a Lawrence, as their ancestors had paid for a Van Dyck, a Lely or a Kneller, and they did not for a moment expect the Master to do all the actual painting. What they did expect, and got, was that Reynolds should be responsible for the invention and design; that he should direct and control the scheme of color; and that he himself should catch and fix the likeness.

If, as seems highly probable, Reynolds sometimes entrusted the painting of the face itself to an assistant, the sitter must have been aware of this practice. Either he was required to give only one or two preliminary sittings, for Reynolds to sketch out the face and the general design; or else he found himself sitting to an assistant working under Reynolds' instructions. In either case, the practice would have been perfectly well known and accepted.

Our third question is of course bound up with the first. If we knew what Reynolds' own autograph handling was like, at all stages of his career, the first question would answer itself. I think that Reynolds, unlike Lawrence, was probably an uncertain draughtsman and arrived only at the finished stage of his heads by working them over and over again. That, in fact, the thinner and more direct a passage may be, the less likely it is to be by his own hand; and that his own paint is very thick and almost messy.

This is certainly true of Reynolds' last years. He had suffered a stroke in November 1782, which, though it left his intellect still as powerful as ever

(witness the supreme triumph of the *Tragic Muse* of 1784, W. pl. 245), may nevertheless have affected his hand. Let us take a group of portraits of the late 1780's: *Countess of Bessborough*, 1785-86; *Mrs. Drummond Smith*, 1786-88; *Countess of Sutherland*, 1785; *Lady Caroline Price*, 1787; *William Windham*, 1788 (Fig. 4); and *Mrs. Fitzherbert*, 1788 (W. pls. 256A, 285, 275 and 286B).

These six portraits, all begun, completed and paid for within three years of each other, show two distinct and incompatible hands. *Mrs. Drummond Smith*, *Lady Sutherland* and *Lady Bessborough* are of a thick, built-up type; but *Mrs. Fitzherbert*, *Lady Caroline Price* and *Windham* are thin and direct, even showing the texture of the canvas. It is most likely, in my opinion, that the first three form a key to the recognition of Reynolds' own autograph work during probably the last twenty years of his career. On the other hand, I cannot accept the other three as being by Reynolds at all, though they certainly came out of his studio and were paid for as Reynoldses. I am strongly inclined to think they are by Hoppner. I formed this opinion many years ago, and found it strengthened by the 1937 exhibition; Waterhouse also appears to hold it. Such an opinion, however, cannot be proved. There is no evidence that Hoppner, who was born in 1758, ever worked in Reynolds' studio; and, moreover, by 1786 he exhibited at the Royal Academy as a recognized portrait painter in his own right. Frankly, I do not know the answer. I only know that if the first three of these portraits are by Reynolds, the other three are not; and that they are extraordinarily close to Hoppner.

In this connection Waterhouse and others have suggested that possibly also Daniel Gardner, 1750?-1805, may be the author of a certain type of late Reynolds, especially the "blue" ones. Gardner is a relatively late discovery as a portrait painter in his own right. I have never seen an avowed oil painting by him, except in photographs. The many examples of his work that I have seen in English country houses have been a mixture of gouache and pastel, and on a small scale, either whole length or head-and-shoulders. They derive very directly from Reynolds and were almost invariably attributed to him during the nineteenth century.

The problem is complicated by Reynolds' use of glazes with a soluble varnish, not oil, as the vehicle, especially in his earlier period. These glazes have in many cases been entirely removed by nineteenth century cleaners using solvents, which accounts for the present pallid appearance of most of his portraits of the late fifties and the sixties, including the *Montreal Lady*, signed and dated 1758. Indeed, the "chemical" aspect and Reynolds known curiosity



Fig. 2. DANIEL GARDNER, *Hon. Charles Townshend*
Drumlanrig Castle, Scotland, Duke of Buccleuch Collection



Fig. 3. SIR JOSHUA REYNOLDS, *Portrait of a Lady*
The Montreal Museum of Fine Arts



Fig. 4. SIR JOSHUA REYNOLDS, *William Windham*
London, National Portrait Gallery



Fig. 5. SIR JOSHUA REYNOLDS, *George James Cholmondeley*
Norfolk, England, W. Ketton-Cremer Collection

for experiment make these questions even harder to answer than they would be otherwise.

The fourth question, I fear, must be answered in the negative. I do not think that all his various assistants could be isolated and recognized with any approach to certainty. The drapery work of the Cotes-like Peter Toms can be detected in the fifties and sixties by those who know their Cotes. Toms was extensively employed by Cotes, to whom he was devoted and whose death in 1770 greatly depressed him. Northcote says of Toms (though he specifies no date), "Besides the assistance which Sir Joshua had from his pupils, he also employed Peter Toms to paint drapery for him, who was considered as the most perfect auxiliary in that department of painting that existed in his time."⁶ In fact, Toms was sufficiently distinguished to be elected an original member of the Royal Academy in 1768.

Cotes was Reynolds' chief rival at the beginning. Although a year younger than Reynolds, he had made an earlier professional start in London. It is highly probable that Reynolds would at first want to emulate his fashionable rival's practice and would have sent work out to Toms as soon as he could afford to do so, or even before. The work of Northcote in the seventies could probably also be isolated from that of other assistants. Probably also a close student of the problem could recognize the works of the Italian Giuseppe Marchi, whom Reynolds brought back with him from Rome in 1753 and who worked in his studio as assistant and as an engraver until Reynolds' death, except for a short interval in 1770 when he tried his hand, unsuccessfully, in Wales. Northcote says of Marchi that for the principal part of his life he "assisted him [Reynolds] in making his copies, sitting for attitudes for his portraits and partly painting his draperies."⁷ It is unlikely that Marchi had a major, independent share in any portrait until quite late.

A clue to Marchi could probably be found in the Buckingham Palace *11th Earl of Eglinton* of 1783-84. I relate this to the National Portrait Gallery *Admiral Lord Keppel* of 1779. They are almost certainly by the same hand, both painted with a sweeping bravura not often met with in Reynolds. I suggest that both these portraits were executed by Marchi, particularly *Lord Eglinton*.⁸

If we compare the *Lady North* of 1757 with the National Gallery *Countess of Albemarle* of 1757-59 (W. pls. 44 and 56), we find that they agree exactly in the painting of the heads, which are surely both by the young Reynolds himself, but that they differ widely from each other in the painting of dress and draperies. This proves nothing conclusively, because Reynolds

was certainly experimenting at that time and may quite possibly have done his own draperies in two or three different manners in order to try out succeeding ideas. If, on the other hand, he was making use of drapery men at such an early stage, then he must have employed at least two different ones. I do not think that in the case of these two portraits either of those was Peter Toms.

The head of the *Montreal Lady* of 1758 is fairly close to both of these, though not quite so close as they are to each other, and must be by Reynolds himself. On the other hand, the color harmony and the drapery are utterly different from both and are very close to Cotes. The dress is a vivid green, which is most unusual in Reynolds but not uncommon in Cotes. It is therefore not unreasonable to suggest the hand of Peter Toms here.

Several portraits of the early sixties, e.g., the *Charlotte Fish* and the *Countess of Plymouth* of 1761 (W. pl. 94A), have a strong look of Cotes in the dresses and backgrounds, and we may certainly assume that, except for the heads, these were also executed by Peter Toms. On the other hand, the *Earl of Bath* of the same year is not in the least like Cotes and I do not think we can see Toms' work in this picture. Whoever Lord Bath's unknown "person" was, he must have been someone distinguished in that line, since he worked for both Hudson and Allan Ramsay.

The *Montreal* portrait happens to be among the extremely small number of Reynolds' signed and dated works, which are nearly (though not quite) all of the fifties and early sixties. It has been suggested that such signing was Reynolds' announcement that the whole picture was by his own hand. I do not think this can be supported; after all, many years later he signed the *Westminster-Huntington Tragic Muse*, and nobody supposes that that painting is wholly autograph, even though it is the original of the *Dulwich* and other versions.

Northcote mentions nearly a dozen assistants (whom he usually calls pupils), working for Reynolds on the premises,⁹ excluding Peter Toms, to whom he and other painters sent out their work. Of these assistants, Marchi was the first and was almost a permanent employee for the thirty-six years of Reynolds' London career.

The second was a young man from Dorset, described by Northcote both as "Beech" and "S. Beech." In fact, this was Thomas Beach, 1738-1806, who subsequently enjoyed a successful practice in his native county. He was succeeded by one Berridge; he in turn was followed by Hugh Barron, who later worked in Rome and died in 1791. Then came the Welshman William Parry,

1742-1791, who entered the establishment in 1767, and Charles Gill in 1769, followed by one Dusign. In 1775 came William Doughty, who became famous as a mezzotint engraver and died at an early age in 1782. A fellow Devonian of Reynolds, William Score, was taken on in 1778. The most important of all, of course, was James Northcote himself, another fellow Devonian, who is our first and most important source of information about Reynolds. Hoppner's name is not among these, but I still feel convinced that he must have been employed in the studio during the eighties. Incidentally, both Marchi and William Score were used by Reynolds in his side business as an art dealer, bidding for him at auction sales in London.

In addition to those mentioned by Northcote, the following names of assistants are recorded:¹⁰ Thomas Clarke, died 1775; John Powell; William Palmer, who worked in the studio about 1782; F. C. Pack, at about the same time or a year earlier; and Thomas Black, who died in 1777 and whose daughter Mary, 1737-1814, was also a painter; and finally, Daniel Gardner if, as seems highly probable, he worked for Reynolds in the 1780's. Thus, we have fifteen known assistants in the studio (seventeen if we include Gardner and Hoppner), covering almost the whole of Reynolds' London career.

The assistants were perfectly well aware of their vital share in producing a Reynolds. They also fully realized that they were subject at all times to Reynolds' control and often to his finishing touch, as we see from Lord Bath's letter. Northcote also has a passage very much to the point here. "It was very provoking," he says, "after I had been for hours labouring on the drapery of one of his portraits from a lay-figure, to see him with a few masterly sweeps of his brush destroy nearly all my work and turn it into something much finer; and yet but for my work, it would not have been what he made it." There, really, is the core of the whole matter.

There is a letter from Lord Auckland that throws light on Reynolds' method of setting about a portrait.¹¹ The Duchess of Cumberland, wife of King George III's brother, was sitting to Reynolds in 1773. "The Duke," wrote Auckland, "came in, tumbled about the room in his awkward manner, without speaking to Sir Joshua. The Duchess thought it too bad of him, and whispered to him her opinion; upon which, H.R.H. came, and leaning upon Sir Joshua's chair while he was painting, said 'What! You always begin with the head first, do you?'" Here we see Reynolds sitting, not standing, and working on a canvas blank except for the head. A man painting every part of the picture himself would carry all of it through equally at each stage, and would have

to paint standing up and walking back from time to time, to judge the "keeping" of each part.

One more anecdote illustrates Reynolds' estimate of his own work. The great Gibbon, in discussing his opinion of his own early writings, cites Reynolds on making a similar critical and retrospective estimate:

After viewing some portraits which he had painted in his youth, my friend Sir Joshua Reynolds acknowledged to me that he was rather humbled than flattered by the comparison with his present works; and that after so much time and study, he had conceived his improvement to be much greater than he found it to have been.¹²

Artists are notoriously bad critics of their own works. If Reynolds really believed that he had not advanced in powers of design, idea and intellectual authority, we must vehemently disagree with him. If, on the other hand, he was thinking more of his own purely painterly qualities, then we should perhaps agree. His technique could hardly be expected to improve very greatly if he only employed it in the initial and the final stages of a portrait.

¹ E. K. Waterhouse, *Reynolds*, London, 1941.

² For discussion of this in the previous generation see *The Connoisseur*, June, 1936, "A Drapery Painter of the Eighteenth Century," by the present writer.

³ I am indebted to the Trustees of the National Portrait Gallery for permission to quote from this; and to Mr. C. K. Adams, the Director, for supplying me with the text.

⁴ James Northcote, R.A., 1746-1831, *Memoirs of Sir Joshua Reynolds*, 1st ed. 1813, p. 69. All references to Northcote are from this edition.

⁵ Numbers in parentheses refer to illustrations in Waterhouse, *op. cit.* Dates of sittings are as given by the same authority, based on Graves and Cronin.

⁶ Northcote, *op. cit.*, 231.

⁷ *Ibid.*, p. 33.

⁸ This portrait was for long called the 10th Earl and was exhibited as such in 1937. It was then generally realized, on evidence of dates, that it must represent the 11th Earl. Waterhouse lists it under this latter title.

⁹ Northcote, *op. cit.*, Pp. 33, 69, 93, 116, 123, 231, 260.

¹⁰ List in National Portrait Gallery files, compiled by Mr. C. K. Adams.

¹¹ Auckland *Correspondence*, II, 281.

¹² Gibbon, *Memoirs of My Life*, ed. Birkbeck Hill, p. 130.

MICHELANGELO'S "CUPID" FOR JACOPO GALLO

By W. R. VALENTINER

AFTER John Pope-Hennessy's conclusive elimination of the statue representing a kneeling youth in the Victoria and Albert Museum from the works of Michelangelo, the road is open for speculation on what became of the lost *Cupid* which the artist executed for the Roman art patron Jacopo Gallo.¹

The statue is described as in Jacopo Gallo's home by the archaeologist Ulisse Aldovrandi in the guide to Roman antiquities of 1550: "In una camera," he says, "piu su presso la sala si trova . . . uno Apollo intiero, ignudo, con la faretra e saette a lato; ha un vaso a piedi, e opera medesimamente di Michele Angelo." That is, the statue was nude, full-length, lifesize, probably standing, had quiver and arrows hanging at the side, and a vase at the feet. The statue is called an *Apollo*, not a *Cupid*, but it has been generally accepted as being the *Cupid* made for Jacopo Gallo, as it was the only statue in his palace by Michelangelo besides the famous *Bacchus* and was always mentioned in connection with it. Also, the properties of the two gods are very similar. From the name which Aldovrandi gave to the statue we may conclude that even if it originally represented a *Cupid*, it had no wings, as *Apollo* is usually represented without them. The strangest part in the description is the "vase at the feet," as it seems unlikely that Michelangelo would have placed an upright vase on the base of a marble figure. How can it be explained?

It has not been observed, I believe, that the description of Aldovrandi's *Apollo* fits very well the statue which, according to Vasari, Michelangelo presented to Baccio Valori about 1530 (Fig. 1). This statue happens now to be standing next to the *Bacchus* in the Museo Nazionale in Florence. Vasari says that when Michelangelo, accused of treason, feared for his life after his flight to Ferrara and Venice in 1529, he returned to Florence and presented a statue of *Apollo* to Baccio Valori, the head of the government, so as to win his favor. Vasari mentions that the statue was three *braccia* high and showed the god in the attitude of taking an arrow out of a quiver hanging at his side. In his first edition (1550) Vasari calls the statue *un figuretta*, which fits well with the

impression that the *Apollo* in the Bargello seems to be a youth, slightly less than life size. In the second edition (1568) Vasari adds that the statue is now in the collection of the Duke of Florence, that is Cosmo I. This addition is important, as it seems to show that in 1550 Vasari did not know what had become of the statue, nor did he remember too well the exact details, which he added in the second edition. Indeed, the size and description by Vasari in this edition fits so well the statue in the Bargello that the identity can hardly be doubted, especially as the style points to a later period in Michelangelo's development—perhaps not to the period of 1530, but at least to the mature style of the master of about 1515, and certainly not to the early period when Michelangelo executed the other statue in Gallo's possession, the *Bacchus*.

Vasari's description of the statue belonging to Baccio Valori, however, also fits the one which Aldovrandi gives of the figure in Gallo's palace. The name *Apollo* is, as we have noticed, attributed to both statues. But more important is the fact that the unusual attribute which has puzzled so many students, that is, the "vase at the feet," can be found, it seems to me, in the statue of Baccio Valori in the Bargello. The raised object under the right foot of the *Apollo* has been explained in varying ways: it has been thought to be the unfinished head of Goliath, or his helmet, and as a consequence the statue has been called a *David*. This would agree with a notice in an inventory of the treasures in the possession of the Medici at the time of Cosmo I, where an unfinished *David* by Michelangelo is mentioned. To give to the Bargello statue the name of *David* is, however, quite impossible; *David*, of course, used a stone and not an arrow to kill Goliath. It cannot be doubted that Vasari was right in observing that with his left hand the youth takes an arrow from a quiver which hangs from his shoulder upon his back. The raised object under his foot resembles neither a tree trunk nor an elevation of the earth, as has been said. But it could well be a stone vase lying on the ground, not too clearly designated in outline it is true, but showing even in its unfinished state the round, oblong shape of the belly and the marked neck at the end. We can well understand that Aldovrandi, who we are told was a careful, observing archaeologist, thought the object to be a vase. A marble relief by Benedetto Briosco (Fig. 2) executed about 1530 shows a similar motif. It represents *Apollo* sitting, with his left foot upon a vase, while two cupids with flaming torches stand in front of him.

If this interpretation is correct, the statue which was in the Palazzo Gallo in 1550 and the one given to Valori by Michelangelo in about 1530 would be

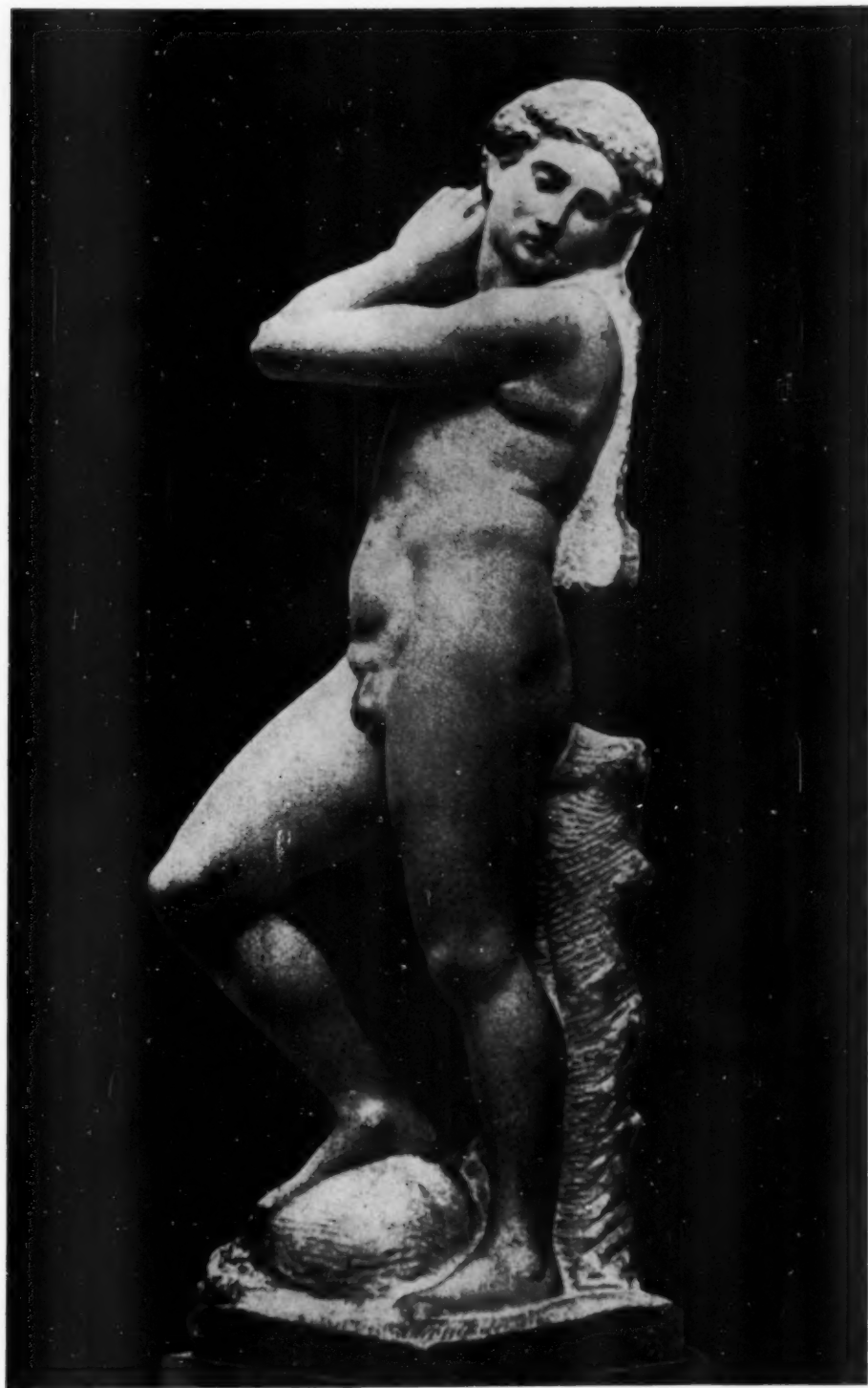


Fig. 1. MICHELANGELO, *Cupid*
Florence, Museo Nazionale

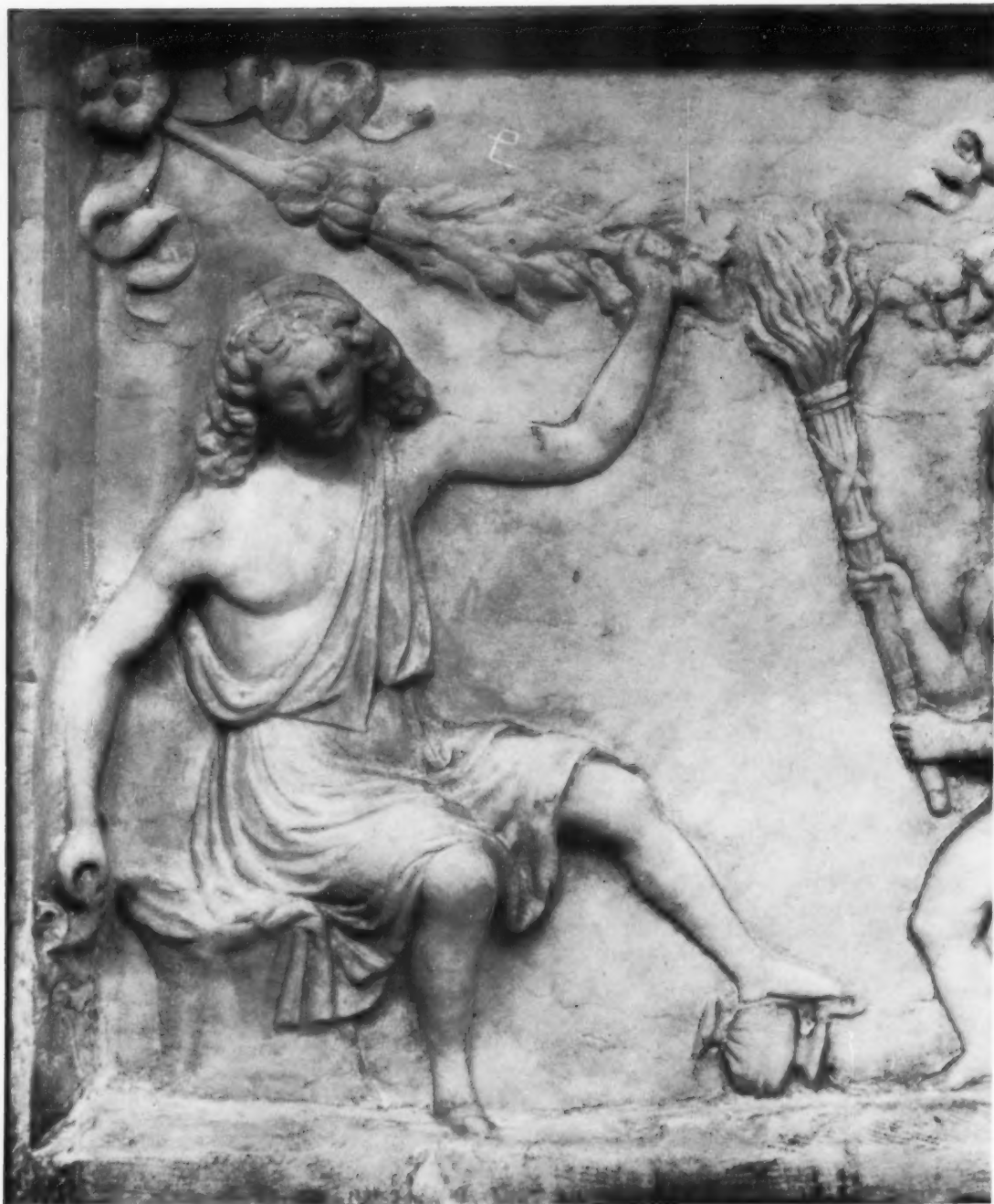


Fig. 2. BENEDETTO BRIOSCO, *Apollo(?)* (from a relief)
Raleigh, The North Carolina Museum of Art

identical, as it is most unlikely that two such similar *Apollo* statues were executed by Michelangelo. That the artist gave a statue to Baccio Valori is, however, mentioned only in Vasari, not in Condivi's biography. This can hardly be accidental. As is well known, Condivi's work came out three years after Vasari's (1553), for Michelangelo obviously wanted to correct several points in Vasari's story with which he did not agree. Condivi's work is like a dictated autobiography, as K. Frey has aptly remarked. That nothing is mentioned in Condivi's work of the Valori *Apollo* appears still stranger if we note how extensively he treated in the biography the years when Michelangelo worked for the fortifications of Florence under Baccio Valori. Valori is mentioned in this account only indirectly, but significantly: Condivi says that when the artist had heard (1529) that Florence would soon be captured by the Imperial troops through treason, he went to the Signoria to tell them of the danger to the city and was given an uncouth answer and called a coward. The one who gave him such an answer would have "been doing wiser to listen to him, because when the Medici entered the city, he was decapitated; otherwise he might still have been alive." This fate, indeed, befell Baccio Valori, who was executed soon after Alessandro Medici was murdered. Thus, in any case, even if Valori owned the *Apollo* statue, it was only for a few years, and there is no reason why the Galli could not have acquired it after Valori's execution and why it should not have been in the Palazzo Gallo in 1550. Most likely, however, the statue never left the studio of Michelangelo. There exists a letter from Valori to the artist (probably of April 1532) in which Valori asked in a carefully worded sentence whether Michelangelo had started the finishing of the statue. If we accept the possibility that the artist had begun the statue at some earlier time for another art patron, for instance for Jacopo Gallo, and left it unfinished in his studio, we can well imagine that when he feared for his life he might have promised it to Valori.

In this connection we learn also from Condivi that when Michelangelo had hidden after Florence was taken by the Imperials, and when the Pope wrote to Florence to release him, if he could be found, to finish the Medici tomb in St. Lorenzo, the artist appeared and began to work again, "although he had for about fifteen years not touched even a chisel." If this were literally true, the statue for Valori could not have been executed at the time Vasari says, that is in 1530, but could have been an unfinished statue which had for many years been in his studio.

That Vasari invented his story does not seem likely, especially as he repeats

it in his second edition, which appeared long after Condivi's revision (1568).² We can well understand that Michelangelo tried to suppress the story of his giving a statue to a man who was later executed by the Medici, but that he actually made it for him seems less likely than that he promised him an unfinished statue which he had in his studio.

The reason the *Apollo* in the Bargello was never connected with the *Cupid* for Jacopo Gallo is that it fits in time, indeed, much better with the period in which Baccio Valori was the head of Florence and in which he had engaged Michelangelo in the work of fortification. It is certainly not an early work, but if we consider that the artist, according to Condivi, did not work in marble from about 1516 to 1530, we could well date it 1516, when he worked on the unfinished giants of the Julius tomb. The pronounced rotation of the body is not different from those unfinished statues. But is so late a dating possible for the *Cupid* of Jacopo Gallo?

Condivi mentions that Jacopo Gallo "wished also that Michelangelo make a cupid for him, and his work and the other [the *Bacchus*] are both in the House of Giuliano and Paolo Galli, cultured and honorable gentlemen with whom Michelangelo has always had an intimate friendship." Condivi gives a long description of the *Bacchus*, a statue which obviously was soon to become very famous, and describes the *Cupid* with only the few words mentioned above.

As the *Bacchus* and the *Cupid* are mentioned so close together in the text of Condivi, many students have come to the conclusion that they were executed at about the same time. K. Frey, who was one of the best archivists and interpreters of Michelangelo's documents, is not, however, of this opinion. He says: "Condivi does not mention when the *Cupid* for Gallo was executed. As it happens frequently in his biography [which was more or less dictated by Michelangelo], on the occasion of mentioning the *Bacchus* the master remembered a second work which he had executed for the Roman art patron. If, thus far, the *Cupid* has been regarded as a work of Michelangelo's youth, it is a result of a false interpretation of Condivi and his method of compositional technique. It may have been created either early or late, although in the lifetime of Jacopo Gallo."³ We do not know the year of the death of Gallo, but even this is perhaps unessential to the date of the *Cupid*, as Condivi adds that Michelangelo always had friendly connections with Jacopo's two sons, who lived in the Palazzo Gallo when Aldovrandi described the *Cupid* (1550).⁴

We believe, therefore, that it was begun at about 1515 in Rome for Jacopo Gallo or his sons. He took the unfinished statue with him to Florence, as he

expected his stay to be a lasting one in this city, since he had received the important official position of superintendent of the fortifications. In 1530 he presented the statue to Valori as Vasari reports, but it must have stayed in the artist's studio, as it was not further advanced by 1532. In September 1532 the artist moved to Rome and stayed there until June 1533. But it was not until September 1534 that Michelangelo definitely moved to Rome so as to finish the Julius tomb and to paint the *Last Judgment* of the Sistine Chapel. The artist never returned to Florence; it is likely, therefore, that he had moved whatever was unfinished in his studio in Florence to Rome, and with it probably the Valori *Apollo*, as it was left unfinished either during the lifetime of Valori or after his decapitation in 1537. It is likely that the artist then returned the statue to Gallo who had first suggested its execution. Such changes in his gifts are not unusual in the life of Michelangelo, who frequently in emotional moments took a gift, or commission he had received, away from the one to whom it was destined and turned it over to a friend who seemed to the artist a more worthy person. After all, Baccio Valori had received the *Apollo* at a time when the artist was in fear for his life.

What became of the *Cupid-Apollo* after it is last mentioned as being in the Gallo palace in 1550 we do not know, except that it eventually landed in the Medici collection like the *Bacchus*; not in the collection of Alessandro who was murdered shortly before Valori was executed and whom Michelangelo despised, but in that of Cosmo I, with whom the artist had a friendly relationship at the end of his life.⁹

If our theory is correct and the *Apollo* in the Museo Nazionale is the *Cupid* of Jacopo Gallo, the correct name for the statue should be the latter, since it was designated as such by Gallo and by the artist himself. The childlike expression on the face of the figure seems, indeed, nearer to that of a Cupid than to an Apollo. Whatever his name, we agree with Vasari that although it is unfinished, it is one of the most perfect accomplishments of the master.

¹ *The Burlington Magazine*, November 1956, pp. 403-411

² As he copied Condivi, it happened that Vasari in his second edition mentioned two statues (The *Cupid* of Gallo and the Valori *Apollo*, which are one and the same in our opinion) just as in the funeral speech of Varchi, who copied both Vasari and Condivi.

³ K. Frey, *Michelagnolo's Jugendjahr*, n. d., p. 325.

⁴ Jacopo Gallo is mentioned in a letter by Michelangelo to the Bishop Aliotti in 1542 (see Frey, *Briefe* . . . , no. 90), in which the artist describes the story of the Julius tomb and the trouble he went through after the Pope had changed his plans and wanted Michelangelo to paint the ceiling of the Sistine Chapel instead. He relates how several barges with marble blocks, cut in Carrara, arrived in Rome, destined for the Julius tomb, and how Michelangelo tried in vain to receive the payment for the transport from the Pope who did not show any interest in the work for the Julius tomb. Michelangelo needed—so he tells us—150-200 ducats for the payment of the transport, which he borrowed from Baldasare Balducci, that is, the bank of "Signore Jacopo Gallo," a phrase which speaks for the respect the artist had for Jacopo Gallo, who may have been dead for a long time. This episode refers to the year 1505 when Michelangelo had a break with the Pope. We may ask whether the artist intended to pay the loan with the *Cupid* he made for Jacopo Gallo, as the amount would correspond approximately to that which Michelangelo received at that time for a single marble figure (he received 100 ducats at this time for the *Madonna* in Bruges).

⁵ Concerning the further confused history see J. Pope-Hennessy, *The Burlington Magazine*, November 1956, p. 409. If the statue is identical with the unfinished *David* of Michelangelo mentioned in the inventory of 1553, which is possible but in no way certain, it seems to be more appropriate to accept an error on the part of the clerk who wrote the inventory—we know how many mistakes occurred in such inventories—than to construct upon this notice far-fetched theories as Charles de Tolnay does, who believes that the Bargello statue has been changed from a *David* into an *Apollo*. He describes his character as that of a *David* as a dreamer, representing "a victor who is ill at ease in his victories: who is haunted by inner torments, trying to ward off with his arm the bad dreams. This victor is vanquished by his own melancholy" (see Ch. de Tolnay, *The Medici Chapel*, 1948, p. 181). Certainly the inventory notice has not the documentary nature of Condivi's and Vasari's descriptions, or that of Aldovrandi.

SHORTER NOTES

SIX CEILINGS BY COLONNA AT ZOLA PREDOSA

By EBRIA FEINBLATT

THE publication by the Phaidon Press of *Bolognese Drawings of the XVII and XVIII Centuries at Windsor Castle* cannot fail to have influence in renewing interest in some of the neglected aspects of the seventeenth century Bolognese school. The publication of this volume may signalize the end of such neglect in future English art historical literature. However, as the editor Dr. Otto Kurz points out, the Royal Collection of Her Majesty does not include examples in two fields "... in which Felsina Pittrice excelled ... architectural ceiling painting and stage design."¹ It is therefore in an attempt to record further some of the unknown Bolognese ceiling decorations that the following description has been undertaken.

Angelo Michele Colonna represents the field of Bolognese baroque decoration to a greater extent than any of his contemporaries because of his greater productivity, having lived from 1600 to 1687. For almost thirty of these years he worked with the then equally celebrated *quadraturista* Agostino Mitelli. When Mitelli died in the midst of their work in Spain in 1660 Colonna, upon his return to Bologna in 1662, took as his new *compagno* Giacomo Alboresi (1632-1677), one of Mitelli's best pupils. Among the many decorations which they made in Bologna and environs, the most extensive was the suite of six ceilings for the large Villa Albergati-Theodoli at Zola Predosa in the country (in the seventeenth and eighteenth centuries called Anzola). These frescoes have never before been photographed and I owe the opportunity of obtaining the present illustrations, as well as permission to publish them, to the kindness of Marchese Pio Theodoli.

The imposing villa at Zola Predosa was built for Marchese Girolamo Albergati (1607-1698). The difference in the dates given for its undertaking and completion is very slight. According to a nineteenth century descendant of the family it was begun in 1659 and finished in 1694,² but in the modern documented history of the region³ the date of construction is given as from

1660 to 1693, the year of the death of the architect Gian Giacomo Monti.⁴

Colonna, as already mentioned, returned to Bologna from Spain in 1662. A document in Cean Bermudez shows that he signed the contract for work in the church La Merced Calza on May 26 of that year.⁵ The last trip he made out of his own country was to France, but the exact year has never been established. In his life of the artist, Crespi averred that the trip to Paris was made a little after the return from Spain.⁶ He claimed that the year 1671⁷ given for the trip in the *Museo Fiorentino* was erroneous, as Lucien de Lionne, Minister and Secretary to the King of France, who had admired the artist's work in Madrid and commissioned him to come to Paris, died in that year and had by then "vedute da qualche anno le belle Opere fatte del nostro professore (come eruditamente mi ha illuminato il celebre sig. Mariette) . . ."⁸ Crespi's most important reference is, however, to Félibien, and there is indeed in the *Entretiens* of 1666 already an allusion to Colonna's work in the Hôtel de Lionne.⁹

The Hôtel de Lionne, in which Colonna decorated several ceilings including the large gallery, was built by Louis Le Vau ("le Vare" in Crespi) and completed in 1665.¹⁰ According to Zanotti, Colonna remained in Paris two years.¹¹ By 1667 Colonna must have been back in Bologna, for in that year he painted the nave ceiling of S. Bartolomeo di Porta Ravennana.¹² Thus all evidence indicates that he was in Paris sometime between the years 1662 and 1666-67, and that by 1666 he had already painted in the Hôtel de Lionne.

Although there is as yet no way of knowing if the work at Zola was done before or after the French trip, the fact that Malvasia, writing in the artist's lifetime, refers to two large works "ultimamente intrapresi, cioè quello di tutta la gran volta . . . di S. Bartolomeo . . . e quello delle magnifiche stanze del Regio Palagio nuovamente murato nel Commune d'Anzola . . .,"¹³ would seem to ally them in time of execution. The stronger probability is that the Villa Albergati was decorated after Colonna's trip to France, not before.

The six ceilings there are the best preserved and most remarkable in freshness of color of Colonna's work. And since we cannot know the quality of what he did in Paris, these frescoes must remain the most impressive output of his hand following his return from Spain.

They comprise six rooms, five together called the *Galleria*, and the very largest the *gran salone*. Only one touches in subject upon something actual, as it were, the reference to Bologna itself in the ceiling *Felsina coronata dalla Virtù* . . .; the others are all allegorical and mythological subjects.

Previous to the decoration of the villa, Colonna and Alboresi painted the



Fig. 1. COLONNA and ALBORESI, *Ceiling Fresco*
Bologna, Palazzo Fibbia-Calzolari



Fig. 2. ANGELO MICHELE COLONNA, *Ceiling Fresco*
Zola Predosa, Villa Albergati-Theodoli



Fig. 3. ANGELO MICHELE COLONNA, *Ceiling Fresco*
Zola Predosa, Villa Albergati-Theodoli



Fig. 4. ANGELO MICHELE COLONNA, *Ceiling Fresco*
Zola Predosa, Villa Albergati-Theodoli

chapel of the titular saint of S. Caterina Vigri (*La Santa*) in Bologna, destroyed in the last war, and also the ex-chapel adjoining the *gran sala* in the Palazzo Fibbia-Calzolari. In reproducing the latter ceiling, it will be seen how close in pattern it is to two of the ceilings at Zola Predosa.

Rarely departing from a heavy architectural surround, Colonna used the same oval frame which telescopes the overhead action in a room as small as the ex-chapel in the Palazzo Fibbia (Fig. 1) as he did in the much larger first and third rooms of the Villa Theodoli (Figs. 2 and 4). The variations in architectural details, however, are sufficiently distinct to indicate what an endless store of combinations and arrangements the *quadraturisti* were able to draw upon for their decorative units.

The oval frame of the Fibbia-Calzolari ceiling is broken into by four broad cornices whose sharp, straight lines accentuate the round pattern and convey the impression of depth. The decoration continues the length of the walls and is heavier than, and shows a falling off in elegance from, Mitelli. Alboresi's type of stiff, squat caryatid and herm appears here, as well as in several of the ceilings at Zola, but on the whole the flamboyant opulence of the Colonna-Mitelli collaboration is better echoed there than in other Colonna-Alboresi ceilings, for example, one in the Palazzo Cospi-Ferretti.

Extensively titled, like all the frescoes in our series, the first ceiling of the Galleria at Zola Predosa,¹⁴ *La Fuggitiva Fortuna afferrata pel crine da una violenta Fama*, is enclosed in a light green frame, highlighted with gold. The deep oval, whose circularity is relieved by a series of supporting consoles, is interrupted at the edges of the two long sides by medallions decorated with *putti*, and in the corner angels with swags and *putti*. This rather monotonous circularity and weight gives way in the following ceiling to a more diversified design (Fig. 4), a large quatrefoil balustrade enframed by cornices supported by columns, and broken at the corners with decorative niches. The color is bright and harmonious, the sky traversed by a rainbow. The surround is again toned with gold, the medallions on the long side painted in *verde*. Height and depth are created by the columns, and the figures, representing *La Virtù che guidata da Mercurio sale sull' arco dell' Iride per ottenere da Minerva*, are better grouped and finer in execution than those in the preceding room.

The ceiling of the third room (Fig. 3), a *sala*, returns to the recurrent oval frame, now, however, enclosed by a white octagonal cornice above arches, and in the spandrels are female herms holding baskets of fruit on their heads. The arches of the long sides are further ornamented with *putti* and vases of flowers, while at each short side fauns support a charming little scene relating

to the main subject, *Prometeo che ruba il fuoco al carro Sole per dare vita alla sua statua*. These two small scenes, one, Prometheus animating his statue, the other, his heart devoured by the vulture, help to relieve the otherwise cold *bordure*, severely architectural, particularly around the central subject. The figure of Prometheus himself recalls that of Pietro da Cortona's Hercules in the *Sala di Giove* of the Palazzo Pitti, while the motif of overhead chariot was a favorite of the Bolognese decorators, who appear to have repeated it on several occasions from Guercino's *Aurora* ceiling of the Villa Ludovisi.¹⁵

With the fourth room we come to the most unusual ceiling extant by Colonna (Fig. 5). The work in its grace, lightness and influx of air, stands quite apart from its typical architectural conceptions as almost a reversion to such an early seventeenth century pergola decoration as Agostino Tassi's ceiling (1617-1623) in the Palazzo Lancelotti, Rome. It is the only ceiling we know by Colonna in which the architectural frame does not dominate and barricade the heavens; instead, a comparatively light, open design appears like a mere skeleton frame of his preceding and subsequent massive *quadratura*. Compared to his other ceilings this is the equivalent of tracery.

The subject, *Venere col suo sangue tinge le bianche rose ed è medicata da Adone*, is enclosed by a narrow, flower-entwined quatrefoil frame high above surrounding arches behind which the sky continues. The whole elaborate pattern is seen as an arbor type construction, open on all sides, with flower decked balustrades. The decoration is further enriched in the corners with plastic effects by the *bamboccioni* seated on dolphin fountains beneath heavy fruit festoons, while beneath the architrave armless male herms are in the role of caryatids. The vividness of all the color is intensified by the saturate, almost iridescent blue of the drapery of Venus, which is echoed in the vases above the *bamboccioni*, and the drapery of the *putto* on the west wall.

Only one other ceiling by Colonna is brought to mind for comparison with the present work, the small ceiling which he and Mitelli painted in 1650 in the Grand Duke's bedroom of the Palazzo Balbi, now ex-Palazzo Reale, Genoa. There, in a fresco which introduced the first example of Bolognese baroque decoration to Genoa (Fig. 6),¹⁶ the artists by means of several motifs lightened and broke up the usual weight of their architectural surround. In the vault a quatrefoil frame, as at Zola, is sustained by arches, but completely without open sky. The arches themselves are latticed. But the fruit swags and conches around the central subject, the beautiful gold vases and heavy wreaths of grapes supported by youthful satyrs on *timpani*, as well as other rich orna-

mental details, relieve the massiveness of the decoration which covers all the space, creating something of the floreate effect of the work at Zola where the artists have, as it were, omitted all the solid parts.

In the figure of Venus, Colonna reproduced the same female type as the *Spring* in the Genoese ceiling, and which he employed again (shortly after the latter) in the little-known ceiling of the Palazzo Orti Orcellari, Florence (Fig. 7), painted that same year. But aside from that reversion, the Zola decoration with its springtime atmosphere, airy sky and pervasive presence of flowers shows a transformed moment in the characteristic style of the Bolognese baroque. The arches with *putti* and flowers reappear later in Marcantonio Franceschini's *Four Seasons* ceiling (1682) in the Palazzo Baciocchi-Giustizzia, Bologna. Thus Colonna appears also as a harbinger of the open air and flowered style which later prevailed in eighteenth century ceiling decoration.

In the fifth room of the Villa Albergati-Theodoli the artists return to the architectural *quadratura* of the school. *Felsina coronata dalla Virtù a cui presenta la palma della vittoria* (Fig. 8) is surrounded by a complicated quatrefoil frame of cornices composed in a pattern of depth and rich detail. Massive, tactile, recalling the artists' ceiling (no longer in existence) for the Oratory of S. Girolamo, Rimini (1653), the deeply carved cornices enclose one another in an unusually plastic delineation of parts. The lobes of the inner frame are accentuated by the white, handsomely molded projections which support them yet cut sharply with their uppermost planes in opposing directions. This design of heavy concave cornices passing before others and receding to enframe "sunken" ornamental sections results in overlays of depth and an undulating rhythm which make this ceiling architecturally the richest and most interesting of the suite.

The final vault, that of the large and imposing *salone*, is withal in Colonna's more conventional style, a support of arches and columns (Fig. 9). Satyrs, again on *timpani*, project over the frame into the central subject, *Tempo, il quale tutto distruggendo non rispetta neppure la bellezza di Venere*, in which we see the familiar chariot motif. Figures, as spectators or at various tasks, enliven the balustrades, as in the artists' large decoration of the *gran sala* of the Palazzo Estense in Sassuolo (1646-1647); and on the short sides, medallions with paintings of Venus adorning herself comprise some of the less formal elements of the decoration. The columns behind the arches convey an impression of continuing space, but a sense of crowding is created by the inclining green marble columns painted too closely together near the arches of the long sides.

Despite its undeniable imposing ensemble, the architecture is rather cold, dry and formalized in contrast to the preceding room. The central subject, however, with the figure of Time in plum colored drapery, and Venus in her car, is one of the appealing parts of the decoration.

The group of six ceilings in the Villa Albergati-Theodoli conclude what is left of Colonna's important work as a decorator in his own region. The other decorations after this time are either destroyed, of limited interest (i.e., the ceiling in the Palazzo Cloetta, Bologna), or of secondary conception and execution. This last can refer to the nave ceiling of S. Bartolomeo di Porta Ravegnana, and in a lesser extent to the vault of the ex-Sala del Consiglio Comunale in the Palazzo Comunale. The former, painted in 1667, with *quadratura* by Alboresi is an example of complete architectural illusionism employed in a barricading, restrictive way without air or space, so it has been referred to as structurally inorganic. The latter,¹⁷ with *quadratura* by Colonna's last *compagno* Giacchino Pizzoli, is actually too similar in composition to the *salone* ceiling at Zola Predosa to be more impressive ten years later.

In 1663-1665, close to the time of Colonna's work at Zola, Pietro da Cortona's assistant Cirro Ferri painted the vaulted ceiling of the *Sala di Saturno* in the Palazzo Pitti with a central rectangular fresco framed in gilt stucco (Fig. 10). The subject shows Saturn awaiting the aged Hercules who is conducted by Mars and Prudence to receive immortality. All the surrounding decorative work is of stucco, including the figures supporting the four medallions on the walls and those that ornament the pediments. Less elaborate and much more severe with its simple, rigid binding frame than the preceding four rooms by Cortona (with Ferri), it still follows the tradition of sixteenth century stucco decoration.

The chief difference between the Bolognese style and that represented by Cortona, as shown in this one illustration, lies in the Bolognese architectural conception and the illusionistic rendering of all media. While the apparently real appearing constructions of Colonna simulate a marvel not corresponding in the same sense to that of stucco, gilt and plaster, there is inherent in them also a sense of meretriciousness in that deceiving representations have supplanted the genuine properties of wood, marble, etc.

But at the same time, in contrast to the restrictions of stucco ornament and the *quadro riportato* ceiling, the architectural perspective of the Bolognese baroque decorators released a concept of total space which superseded even their own *quadratura*. For example, towards the end of the Seicento, in 1691,



Fig. 5. ANGELO MICHELE COLONNA, *Ceiling Fresco*
Zola Predosa, Villa Albergati-Theodoli

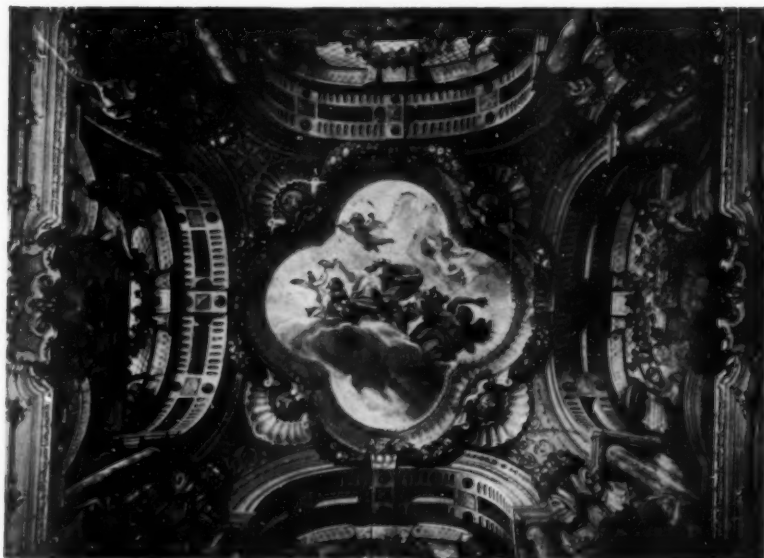


Fig. 6. COLONNA and MITELLI, *Ceiling Fresco*
Genoa, Palazzo Balbi (Palazzo Reale)



Fig. 7. ANGELO MICHELE COLONNA, *Ceiling Fresco*
Florence, Palazzo Orti Orcellari



Fig. 8. ANGELO MICHELE COLONNA, *Ceiling Fresco*
Zola Predosa, Villa Albergati-Theodoli

Giuseppe Maria Crespi painted in the Palazzo Pepoli-Campogrande two ceilings in which the surround in both cases is limited to a bare framework in the corners. Original and poetic though they are, his son was forced to relate that they were not mentioned in the five editions of the *Passaggere disingannato*.¹¹ The conclusion from this would seem to be the incompleteness felt in Bologna by decorations without pronounced architectural illusionism, elaborate *quadratura*. For in the eighteenth century Ubaldo Gandolfi (1728-1791) reverted to the tradition again in two ceilings (like those of Crespi's, with Hercules for subject) in the ex-Palazzo Poggi (now University), which he painted with his *compagno* Davide Zanotti (d. 1808). But by then the style had "moved down," as it were, from the ceilings to the architectural interiors of Vittorio Bigari and the Bibiena, the forerunner of which could be found much earlier in the full wall decorations by Colonna and Mitelli in the Museo degli Argenti of the Palazzo Pitti in Florence.

- ¹ *Bolognese Drawings of the XVII and XVIII Centuries at Windsor Castle*, 1955, p. 9.
- ² Luigi Albergati Capacelli, *Descrizione del Palazzo Albergati e delle Pitture*, Bologna, 1837, p. 6.
- ³ R. della Case, "Storici Documenti di Zola Predosa," extract from *Atti e Memorie . . . per le Romagne*, XVIII (1928), 17.
- ⁴ As a very young man Giacomo Monti had worked as a *figurista* with Boulanger in decorating the *Galleria* of the Palazzo Estense at Sassuolo, where Colonna and Mitelli decorated the *gran sala* directly opposite.
- ⁵ *Diccionario Historico de los Mas Illustres Profesores de las Bellas Artes en Espanga*, 1800, VI, 377.
- ⁶ Luigi Crespi, *Vite de' Pittori Bolognese . . .*, 1769, p. 45.
- ⁷ This year is also recorded for the trip in Oretti's *Notizie de' Professori . . . Bolognese . . .* Ms. B. 128, VI, 128. S. de Vito Battaglia, "Note su Angelo Michele Colonna," *L'Arte*, 1928, p. 27, writes that the artist was called to Paris "Verso il '70 . . .," but gives no substantiation.
- ⁸ Crespi, *op. cit.*, p. 45.
- ⁹ "Il semble que l'année 1660 ait été fatale aux Peintres de Bologne; car ce fut encore dans ce même temps que mourut Augustin Metelli. Il estoit scavant pour bien peindre l'Architecture, particulièrement les décorations de Théâtres. Il mourut en Espagne, où il estoit allé travailler pour le Marquis de Liche. Il avoit avec luy Angelo Michele Colonna de Bologne, que luy aidait dans ses grands Ouvrages. Ce Colonna a peint à Paris dans l'Hôtel de Lionne." Félibien, *Entretiens*, Paris, 1666, V, 227-28.
- ¹⁰ Hans Rose, *Spätbarock*, 1922, p. 123. The building is demolished and no records concerning it could be found in the archives of the *Monuments Historiques* in Paris.
- ¹¹ Giampietro Zanotti, *Storia dell'Accademia Clementina . . .*, 1739, I, 253.
- ¹² Crespi, *op. cit.*, p. 48.
- ¹³ *Felsina Pittrice* (ed. G. Zanotti), 1848, II, 371.
- ¹⁴ Malvasia (Felsina, p. 371), begins his description of the frescoes with the large salon, which he calls the first room. But when the present writer visited the villa the five rooms of the *Galleria* were shown first, which is the order of description followed here.
- ¹⁵ For example, Colonna himself in the Palazzo Orti Orcellari, Florence. In Canuti's large ceiling in the Palazzo Pepoli-Campogrande, Bologna, the sun chariot occupies a position corresponding almost exactly to that in the present work. Towards the close of the century G. M. Crespi, Canuti's pupil, used the same motif again in his *Hercules* ceiling in the same palace.
- ¹⁶ F. Alizeri, *Notizie dei Professori . . . in Liguria*, I, 1867, 17.
- ¹⁷ Cf. E. Feinblatt, "The Roman Work of Domenico Maria Canuti," *The Art Quarterly*, XV (1952), 52 and Fig. 3.
- ¹⁸ Crespi, *op. cit.*, p. 207.



Fig. 9. ANGELO MICHELE COLONNA, *Ceiling Fresco*
Zola Predosa, Villa Albergati-Theodoli



Fig. 10. CIRRO FERRI, *Ceiling Fresco*
Florence, Palazzo Pitti



Fig. 1. PIERRE-AUGUSTE RENOIR, *Master Alexander Thurneyssen*
New York, Private Collection

RENOIR, RUBENS AND THE THURNEYSSSEN FAMILY

By WALTER PACH

IN the course of a recent conversation a chance reference to Renoir's visit to Munich led me to dig up the notes on my conversations with the great man from 1908 to 1912. I had published them in *Scribner's Magazine* for May of the latter year, and again with additional material in a book of mine, *Queer Thing, Painting*, in 1938. But in neither version did I find something which appears in those old notes. So that, all of Renoir's opinions having value, I make no excuse for returning to what must have seemed a small omission forty-odd years ago.

An additional reason for doing so comes from the presence in American collections of works which were not there when I wrote those two accounts of what the master had said to me. Formerly it was the Renoir of his earlier career who had appealed most to our collectors, but with more experience they had come to appreciate the superiority of his mature production—from which our illustrations are taken. Two of them are pictures of Alexander Thurneysen, one a portrait—evidently from life (Fig. 1), the other a composition called *The Young Shepherd* (Fig. 3) now in the museum of the Rhode Island School of Design.

A letter, for which I am greatly indebted to Mr. Anthony M. Clark, the Secretary of that museum, tells me that the work there, one of unusual beauty even for Renoir, is "signed and dated 1911 and was painted in France after Renoir's return from Munich, using memory or sketches, and a female model. There are two other portraits of the boy known, one painted in 1908 and the other probably in 1910; we have them, unspecified, as both in New York. Alexander T. was an only son—there was a daughter named Anna. He later became a conductor and settled in Athens where he married a Greek girl." He is still there, as professor of music at the Conservatory. Of the three portraits of the Thurneysen boy, the two here reproduced are well known to me.

Renoir's acquaintance with the family began when they were living near him at Cagnes in Southern France where, in 1908, he painted a portrait of

Frau Thurneyssen, one which he always esteemed very highly. Accepting an invitation to their home outside of Munich, he there painted the lady again with her young daughter (the picture is now in the Albright Art Gallery of Buffalo; (Fig. 2). At the same time (1908) he painted young Alexander as here reproduced.

Shortly after his return to Paris I was calling on the artist. His memories of Munich were warm indeed when he spoke of the works by Rubens there, especially the great series of studies for the Marie de Médicis pictures in the Louvre. It is as to these that I now find the lapse in transcribing my notes for, if I did quote his words: "See the pictures by Rubens at Munich; there is the most glorious fullness and the most beautiful color, and the layer of paint is very thin," I omitted his remark that Paris, with its wealth of Rubens, need not envy any other museum. To Vollard, who records the same observation, he specified the *Hélène Fourment and her Children* as one of his particular admirations. A *Head of a Woman* in Munich interested him because it was thickly painted, and not smoothly, as his work generally was. To me, it was the Medici Gallery that he cited for France's greater claim to represent the Flemish master, even with all the deep impression he retained from those thinly washed sketches in Munich.

Vollard again confirms the judgment from a conversation with Renoir in which the latter tells of the power to be obtained from true color without heavy impasto. The quotation reads: "At my beginnings, I used to lay on thicknesses of green and yellow, believing that I should thus obtain more of 'values'. One day, at the Louvre, I notice that Rubens, with a mere rub-in had obtained more of 'values' than I with all my thick paint."

The memories of Munich and the Louvre that Renoir recalled are particularly significant as showing one great step of that intensified evolution in the final years of the master. The other characteristic of his greatest period is that deepened understanding of form which led him to sculpture. A more general idea also appears when we consider our portraits of the Thurneyssen family. In them we see that a main factor in Renoir's ultimate mastery is the art of Rubens. From the troweling on of thick paint in our artist's Courbetesque period, through the long time when Delacroix was his chief influence (one recalls, for instance, the marvelous copy of the Romanticist's *Noce Juive au Maroc*, now in the museum of Worcester, Mass.), until the days when he learned from Rubens that quality rather than quantity of color is what counts, the example of that supreme Flemish practitioner of painting is clearly evident



Fig. 2. PIERRE-AUGUSTE RENOIR, *Portrait of Mrs. Thurneyssen and her Daughter*
Buffalo, Albright Art Gallery



Fig. 3. PIERRE-AUGUSTE RENOIR, *The Young Shepherd*
Providence, Museum of Art, Rhode Island School of Design

in Renoir's new ascent to the most beautiful work of his life. And so we may well be grateful to the Thurneyssen family for inducing Renoir to visit them at their home; long as he had admired the seventeenth century master, we now realize that his seeing in Munich the wealth of work by Rubens, at times thickly painted but for the most part very thinly, is at the base of this new and great development in his art.

NOTES ON OLD AND MODERN DRAWINGS

DRAWINGS RELATED TO THE CZERNIN "HOLY FAMILY" BY GAULLI

By ROBERT ENGGASS

DESPITE their high quality, the drawings of Giovanni Battista Gaulli are little known outside of Italy. Thus it seems valuable to reproduce two examples,¹ both directly related to a canvas by the same artist in the collection of Count Czernin: the *Holy Family with St. Elizabeth and the Infant St. John* which I published recently in *The Art Quarterly*.² The pen and bistre drawing in the Royal Library at Windsor (Fig. 1) is the earlier of the two. By comparing it with the Czernin painting, we can follow Gaulli through the earlier stages of the creation of what he undoubtedly intended to be a major altarpiece. In such passages as the tree on the right or the contours of Joseph's hair, the drawing reveals the spontaneity and vigor of the artist in the process of creation. Delighted with the language of line and shape, Gaulli blocked out his forms rapidly, without giving much thought to the need for that compositional and thematic clarity which was so valued by the patrons of his age.

When it came time to paint the oil sketch, Gaulli followed his own drawing with surprising exactitude. Virtually every fold in St. Joseph's mantle was conceived first on paper; and in both versions St. Anne holds her book at exactly the same angle. But the differences are perhaps more revealing. The figures in the painting have all been brought forward, made more prominent, and arranged in a slightly narrower space. To fit the needs of this new space, Gaulli has taken the little cherub on the left and turned him upright, moving the figurative grouping more closely towards a surface oval. And the Christ Child, who in the drawing is almost entirely within the pyramidal outlines of St. Anne, in the oil becomes the most prominent accent of a foreground triangle, worked out in accents of light and shade, while the mother of the

Baptist, a figure of lesser thematic significance, sinks into the darkened background.

But the small Czernin canvas is itself only a preparation for a larger painting, now unknown or perhaps never executed. It is for this final work that Gaulli must have made the careful study of *St. Joseph* now in the Kupferstichkabinett in Berlin (Fig. 2). While the pose remains identical in all three versions, in the Berlin drawing the folds of Joseph's garments take on entirely new and more complex rhythms. Under the impact of Bernini's sculptural style, these convolutions stiffen and assume a stone-hewn angularity; the over-all shape of the figure becomes more interesting, its components more alive. Even in small areas like the hair, which in the oil sketch was a matted shape, important only for color, in the drawing is endowed with grace and charm. How different such final studies are from the early concepts is indicated by the way in which the artist has blocked out the drawing so as to calculate exactly the relationship of each component to the whole.

It is tantalizing to come so far and find the final step missing. But the drawings together with the *bozzetto* tell us much of the process by which the talented and impetuous Genoese artist became the dominant painter of his day in the Counter-Reformation atmosphere of seventeenth century Rome.

¹ I am much indebted to Dr. Maria Vittoria Brugnoli for making available to me photographs of the two drawings here reproduced, and indirectly, to Mr. Philip Pouncey, from whom Dr. Brugnoli received the photograph of the drawing in Berlin. Both drawings are listed by Brugnoli ("Inediti del Gaulli," *Paragone*, VII [Sept., 1956], note 1, 32) but without illustration or reference to their relationship to the Czernin painting.

² "Gaulli's Late Style 1685-1709," *The Art Quarterly*, XX (Spring, 1957), 5-6 and Fig. 3.



Fig. 1. GIOVANNI BATTISTA GAULLI, *Holy Family*
Windsor, Royal Library



Fig. 2. GIOVANNI BATTISTA GAULLI, *Study for a Figure of St. Joseph*
Berlin, Kupferstichkabinett



Fig. 1. REMBRANDT, *Portrait of a Lady*
Indianapolis, Mr. and Mrs. A. W. S. Herrington Collection

NOTES ON SPECIAL EXHIBITIONS

THE YOUNG REMBRANDT AND HIS TIMES, IN INDIANAPOLIS; BRITISH PAINTING IN THE EIGHTEENTH CENTURY, IN TOLEDO

By E. P. RICHARDSON

EXHIBITIONS designed to explore carefully passages in the history of art which call for study are not so common in this country as they might be. Consequently the exhibit called *The Young Rembrandt and his Times*, organized this past February by the John Herron Art Institute, Indianapolis, is welcome and will add to that museum's reputation for mature and scholarly exhibitions (*Holbein and his Contemporaries*, 1950; *Pontormo to Greco—the Age of Mannerism*, 1954, will be remembered).

The young Rembrandt developed in a complex artistic world. The first four decades of the seventeenth century produced in the Netherlands a great variety of individual talents, and some of extraordinary power; they produced also both new forms and new ideas of portrait, landscape, genre and still-life painting which were destined to play great roles. But these innovations and discoveries were not accompanied by verbal theories or commentaries, which simplify the work of the art historian. The Dutch painters said what they had to say in their pictures, not in words. The ninety-four pictures brought together in Indianapolis had therefore a difficult story to explore and a varied development to clarify.

The main effect of the exhibit lay in its confrontation of the painters of Amsterdam, culminating in Rembrandt (37 pictures), and those of Utrecht (21 pictures); the other cities were less fully illustrated: Haarlem by 17 pictures; Delft by three; Middelburg by four; Leiden by three; Dordrecht by three; the Hague by five; Leeuwarden by one.

The contrast between Amsterdam and Utrecht was admirably developed. The idyllic themes of shepherd life, the rough soldier scenes, the monumental scale and strong clear colors of the Utrecht school were shown by works of Baburen, Abraham Bloemaert, Honthorst, Ter Brugghen and Moreelse (although the Dayton picture attributed to the last named was surely by a later artist). The contrast between these on the one hand, and the miniature scale and devout Biblical interests of Lastman in Amsterdam, or the sober incisive realism of the Amsterdam portraits by Elias, De Keyser or Werner van den Valckert on the other was most eloquent. This was the artistic world of Amsterdam into which Rembrandt came as an art student: and it was clear what lessons he learned.

The representation of the young Rembrandt emphasized the power of insight shown by his early portraits and self-portraits, rather than his first efforts to represent the ideal world. The earliest self-portraits, the Metropolitan Museum's quiet, direct study of about 1628 (no. 1) and Dr. G. H. A. Clowes' study in dramatic expression (no. 2) have already a magical intensity. It is noteworthy that three pictures were almost without bibliography. Mr. A. W. S. Herrington's *Portrait of Rembrandt's Father* (no. 3; Fig. 2), a tiny panel (6 $\frac{1}{4}$ × 4 $\frac{3}{4}$ inches), was exhibited for the first time. Dated by Dr. Valentiner around 1629, it is notable for its power and massive use of paint. Another picture in the Herrington Collection, a *Portrait of a Lady* (no. 10; Fig. 1) of about 1635, was shown in the Rembrandt exhibition in Amsterdam in 1932; it is a fine example of the intense realism of the early Amsterdam years. The Kress *Young Man with a Sword* (no. 8) grows in stature each time it is seen: Rembrandt's power to transpose an ordinary human being to heroic stature emerges vividly here, opening new perspectives of which only Ter Brugghen among the Utrecht painters was in some degree aware. The awkwardness that so often marks his early efforts to represent an ideal subject is certainly evident in the Metropolitan Museum's *Bellona* (no. 7), whose mild, chubby, innocent face contrasts rather drolly with her overpowering accoutrements—one prefers the straightforward portraits like the Indianapolis *Lady* (no. 9). Yet in the ideal sphere the little *Minerva at her Studies* (no. 6) shows already a mystery and magic power of mood. Contrary to the opinion often held today that Rembrandt was a slow-developing talent of unpromising beginnings, this exhibition showed him to be a genius from the first.

The late Mannerist phase of genre, still-life and landscape was well shown: excellent works of Gillis van Coninxloo, Jan Pynas, Jacob van Geel, Roelandt



Fig. 2. REMBRANDT, *Portrait of Rembrandt's Father*
Indianapolis, Mr. and Mrs. A. W. S. Herrington Collection



Fig. 3. JAN VAN GOYEN, *The Thunderstorm*
San Francisco, M. H. De Young Memorial Museum



Fig. 4. GAVIN HAMILTON, *Dr. John Moore, the 8th Duke of Hamilton and Ensign Moore*
 Lennoxlove, East Lothian, The Duke of Hamilton Collection



Fig. 5. SIR JOSHUA REYNOLDS, *Colonel Banastre Tarleton*
 London, National Gallery

Savery, Abraham and Ambrosius Bosschaert and Joachim Wttewael made the fantasy and pictorial invention of these painters very attractive. A striking picture of this group was the *Landscape* loaned by Seattle (no. 60) which Alfred Neumeyer calls an early work of Hercules Seghers. The attribution remains a puzzle to me: Seghers does not seem the right name yet it is too good a work for the weak and unknown painters who have been suggested as alternatives.

Three superb early landscapes by Esaias van de Velde (nos. 34, 35, 36), a charming and unusual early work of Salomon van Ruysdael (no. 58) from a Dutch private collection, and the great *Thunderstorm* by Van Goyen (no. 62; Fig. 3) from the De Young Museum, surely one of his noblest works, gave distinction to the selection of early Baroque landscapes. Yet the representation of the rise of realism in early Baroque genre, still-life and landscape was, to me, the only unsatisfactory part of the panorama in Indianapolis. The reason, I believe, was an underestimation of the role of Haarlem in creating the new Dutch esthetic. The remarkable creative *élan* of Frans Hals and the crowd of young artists around him, during the key years from 1610 to 1630, did not emerge from the exhibit with the same clarity as did the roles of Amsterdam and Utrecht. During these years Hals created the Dutch portrait of character and made his remarkable quick studies of expression, using members of his own family as models. The poignant little *Head of a Girl* (no. 49), formerly in the collection of Mrs. Lillian Henkel Haass, represented this phase of Hals admirably. But it would have been interesting to have one of Hals' studies of more dramatic expression to compare with Rembrandt's *Self-Portrait* in the Clowes Collection. (What is the relation of the interest Rembrandt took at this time in laughing, grinning, grimacing faces to Hals' extraordinary studies, made all through the decade, of how a flash of expression can reveal the whole inner life and character of a human being; is this merely a coincidence?) Esaias van de Velde's discovery of the realistic landscape occurred in Haarlem: yet he figures in the catalogue as an Amsterdam painter, which he may have been in later years but not in the years of discovery. In genre and still-life, as well as landscape and the portrait, Haarlem was a great creative center in the time of the young Rembrandt, greater than it appears in this exhibition.

Nonetheless, it was a most thoughtful and interesting exhibition. Many well chosen examples of little-known artists were included and many problems offered for study, which there is no room to discuss here. The catalogue illustrates each picture (and contains also an introductory essay by Seymour Slive). It reflects great credit upon both the director, Wilbur Peat, who has

given this serious direction to the exhibitions of his museum, and David G. Carter who assembled the exhibit and prepared the catalogue.*

**The Young Rembrandt and His Times*. A loan exhibition of Dutch painting of the first four decades of the seventeenth century. John Herron Art Museum, Indianapolis, Feb. 14—Mar 23, 1958; the Fine Arts Gallery, San Diego, California, April 11—May 18, 1958. With an essay "The Young Rembrandt and his Times" by Seymour Slive; catalogue by David G. Carter.

The exhibition of *British Painting in the Eighteenth Century* assembled for Canada by the British Council and the Museums of Montreal, Ottawa and Toronto, and shown in the United States by the Toledo Museum, was organized by the best English knowledge and under royal patronage: as one might expect, it brought to this continent a great array of admirable and well-chosen pictures. But from the point of view of art history, its greatest merit was that it exhibited British painting *as a school*. In so doing, it dispelled an old, false conception of British painting which has reigned too long: the presentation of the English eighteenth century as an uninterrupted menu of portrait painting, with Hogarth thrown in as an *hors d'œuvre* at the beginning and some landscape as a savoury at the close. This menu was a very popular banquet of the art market fifty years ago; but it reflected the standard of saleability rather than the perceptions of art history. British painting, so presented, was so limited in scope that it could not be more than an insular and provincial phenomenon. It is time that we took leave of it. We may hope that the catalogue of this exhibition will be a signpost pointing toward better understanding.

Seen as a school, as it was in this exhibition, British painting took its place as a rich, interesting and idiosyncratic portion of the great artistic life of Europe in the eighteenth century, reflecting a strong cultural activity and possessing a character quite its own. The national conservatism showed itself in keeping the rich tonality of the Baroque throughout the whole century; but national originality showed in the invention of new themes of sport, history, science, and new modes of sensibility toward nature.

The eighteenth century was above everything a cosmopolitan age: one should not overemphasize local differences. Yet British life had its own temperament and character. It was Protestant; it was northern. It served an aristocracy who lived during most of the year in great Palladian houses in the country; whose amusements were sport and foreign travel; whose foible was family pride; and whose serious business was government. But it came out of an extraordinarily active and gifted middle class, which produced a crowd of important scientists, philosophers, writers and wits; created a world-

wide commercial empire abroad and the industrial revolution at home; whose achievements were, and still are, largely hidden from popular understanding behind the glittering facade of the social life of London.

British painting reflects accurately both of these currents. It has its cosmopolitan aspects: aristocratic, decorative, in close touch with France and Italy, concerned with elegance and grandeur. Its great portraits, seen in this light, are the parallels to the decorations of Boucher or Tiepolo, treating of personal and family rather than pastoral or mythological themes. And what superb decorations Reynolds' *Colonel Tarleton* (no. 60; Fig. 5) or *Mrs. Lloyd* (no. 58), and Gainsborough's *Earl of Bristol* (no. 10) are, after all. The decorative nature of these portraits by Reynolds and Gainsborough, Romney and Lawrence works against them in modern taste, which, saturated in psychology, wishes something more intimate and penetrating. They require space, and distance; hanging on the stairs of a Georgian house, as part of the dimly-seen furniture of family pride and tradition, they reveal their true effectiveness. The landscapes of Wilson and Gainsborough have the same character: grand, elegiac evocations of Italian memories among the hills of Wales, or of the poetry of twilight in an English park, they hang easily among the portraits and form an English contribution to eighteenth century decorative invention.

On the other hand, there was what one might call the middle class current of English art, closer to Dutch realism than to French grace or Italian grandeur. There were the shrewd, realistic, good-humored genre painters, Hogarth, Hayman, Highmore, Patch, Zoffany; the painters of "conversation piece" portraits; sea painters in the Dutch manner like Brooking; men by no means out of touch with continental painting, but rich in the pithy insular character. Above all there were those two wholly native geniuses, Stubbs and Wright of Derby, who gave to the pleasures of country life and the intellectual curiosity of the industrial revolution an original and artistically distinguished expression. Is it novelty that makes pictures like Stubbs' *The Melbourne and Millbanke Families* (no. 68) or Wright's *Blacksmith's Shop* (no. 82) so fresh and delightful? Or are they closer in feeling to our democratic age and country today than the London portrait painters? In any event, the genre of manners, genial, alive, full of vivid and new perceptions of the world, is one of the major English contributions to eighteenth century art.

The exhibition touched only slightly upon the narrative painting that was such an influential feature of English art in the last third of the century. West was represented by two important examples, Copley's narrative painting by

the little sketch of *Watson and the Shark* from the Metropolitan Museum (in spite of its history of Copley family ownership, this seems to me unworthy of Copley in execution; perhaps an engraver's copy); but there was no Barry, or Mortimer, or Fuseli. The Boydell *Shakespeare Gallery* or Macklin's *Gallery of British Poets* aspect of English painting might not exist—but perhaps to include this would have been too bold a gesture for today. The next such exhibition, twenty-five years from now, will no doubt take care to mend this omission. In the meantime, we must be grateful for the resurrection of Gavin Hamilton from the shadows: his portrait of the eighth Duke of Hamilton in Rome, on the Grand Tour with his tutor Dr. Moore and Ensign Moore (Sir John Moore of Corunna) (no. 22; Fig. 4) was both social history and good painting and in both respects of great interest.*

**British Painting in the Eighteenth Century*. The Montreal Museum of Fine Arts, the National Gallery of Canada, the Art Gallery of Toronto, the Toledo Museum of Art, 1957-1958, in collaboration with the British Council. Forewords by the Right Honorable Vincent Massey, the Duke of Wellington, Professor Ellis Waterhouse; Catalogue and biographies of artists by Dennis Farr. All works illus., 8 in color.

ARCHIVES OF AMERICAN ART

REPORT OF ACTIVITIES JULY-OCTOBER, 1958

ON October 7, 1958, six members of the National Board of Trustees, Lawrence A. Fleischman, Chairman, Mrs. Edsel B. Ford and Vincent Price, Vice-Chairmen, Frank W. Donovan, Treasurer, Joseph H. Hirschhorn and Mrs. Charles F. Willis, Jr., met in Detroit with E. P. Richardson, Director and Paul L. Grigaut, Secretary, to discuss the expansion program of the Archives.

An important step has been the opening of a New York office for the Archives at 30 East 37th Street. This will serve both as working headquarters for Bartlett Cowdrey, New York Area Archivist, and also as a meeting place for the New York Advisory Committee of the Archives, which will be consulting regularly with Mrs. Willis and Howard Lipman, co-Chairmen. It was also decided that a second research worker will be added to the New York staff to assist Miss Cowdrey in the monumental task of planning and recording interviews with leading contemporary artists.

GIFTS TO THE ARCHIVES

Outstanding among gifts to the Archives during the last quarter is a large body of material, both published and in manuscript form, from Louis Cohen of the Argosy Bookshop. Included are many books and pamphlets dealing with all phases of American art and architecture; particularly welcome to us in our attempt to cover as completely as possible the history of American auction sales houses, Mr. Cohen's gift includes a large number of auction catalogues. Also represented was a substantial part of the Library of the late Harry Bland.

Mrs. John Gregory very generously sent us nearly a hundred photographs of examples of her husband's work. These range from the piece that won the prize at the American Academy in Rome in 1912, through such well-known works as the sculpture on the Folger Shakespeare Library in Washington and the Philadelphia Museum of Art. Many smaller examples of privately commissioned pieces are also included.

The Archives were fortunate in receiving from Mrs. Francis Henry Taylor a representative collection of her husband's writings. Consisting largely of articles, speeches and reviews, the collection is of considerable value in showing the amazingly wide range of interests and knowledge of the late director of the Metropolitan Museum of Art.

Lawrence A. Fleischman, Chairman of the Board of Trustees, whose own collection of American paintings has been traveling, first in Latin America and more recently in

the Near East, under the auspices of the State Department, has been instrumental in procuring for the Archives a complete file of catalogues published by the United States Information Agency of American exhibitions in all parts of the world.

MIRIAM LUCKER LESLEY, *Archivist*

THE MUSEUM OF ART IN THE UNITED STATES

By ROBERT C. SMITH

THE Museum of Art is one of the most important and highly developed elements in our national system of education and the one which is most directly related to the general public. Like the universities of this country, the American museums have enjoyed a phenomenal growth in the last seventy-five years, during which they have far outstripped their European counterparts in the diversity of their activities and the volume of their acquisitions. Although the majority of our museums are at least in part privately maintained, while those of Europe overwhelmingly depend upon the state, our museums have received the support and participation of the general public to a degree unknown in the rest of the world. They are one of the best illustrations of our ideal of democratic education and they are in constant process of development. The Museum of Art in the United States is therefore a special kind of institution, the inception and growth of which is a vital part of our cultural history.

The modern concept of the great public museum dates back to the end of the Napoleonic Wars, when the nations of Europe opened to the world their former royal collections. This was made possible in 1815, when the victorious Allies decided to return the stolen treasure of the Louvre to its rightful owners, thus stimulating a new interest in national collecting in Italy, Germany and Spain. In 1816 the Elgin marbles were purchased for the British Museum and the unsuccessful bidder, Prince Ludwig of Bavaria, commissioned the architect Leo von Klenze to design for his own collection of ancient sculpture the Glyptothek in Munich, a building which has served for more than a century as a classical model for museums and other institutions all over the world (Fig. 2). As early as 1824 John Haviland designed the Philadelphia Asylum for the Deaf and Dumb with a similar windowless façade dominated by a Doric portico flanked by niches originally intended for sculpture.

John Russell Pope's Baltimore Museum of Art and National Gallery in Washington, opened in 1929 and 1941 respectively, repeat the same neoclassic formula, while The Cleveland Museum of 1916 has a plan based on the Glyp-

tothek's ground-story halls and court behind a façade of temple porticoes alternating with severe blank walls. In 1818 the Spanish government created the Museo del Prado in a structure begun by Juan de Villanueva in 1785, which in turn provided the model for the sumptuous Renaissance palace type of edifice seen in The Metropolitan, The Art Institute of Chicago and other American museums.

The origin of our museums of art was in the Cabinets of Natural Curiosities formed by libraries and scientific societies in the eighteenth century. The museum of Charleston, South Carolina, which this year is celebrating the 175th anniversary of its foundation, bases its claim to be the oldest United States museum upon the fact that in 1773 its predecessor, the Charleston Library Society (formed in 1743) announced that it had "fitted up a Museum,"¹ which seems to be the first use of this word by any institution in this country. Yet in Philadelphia similar collections existed before 1770 at the American Philosophical Society² and the Library Company (founded in 1731), where the first step was taken to incorporate works of art in the collections.

This took place in 1784, when the Library acquired the paintings and drawings of Pierre Eugène du Simitière, which, two years before, this Swiss artist had exhibited at the American Museum in Arch Street, requiring advance reservations and limiting the visitors to parties of six³ in anticipation, it would seem, of the practice now prevailing at Winterthur. The Library Company was probably the first American institution to commission a painting when in 1791 it accepted the offer of Samuel Jennings, a young graduate of the University of Pennsylvania then studying in London, to execute an allegory of the Abolition of Slavery for its new building by William Thornton.⁴ In 1785 Charles Willson Peale installed the Philadelphia Museum in the gallery of the State House on Chestnut Street, where stuffed birds and dinosaur bones were displayed beside Peale's portraits of the leaders of the Revolution (Fig. 1).⁵ This intensified the tendency to combine science and art in a single didactic collection, for Peale continued the practice in his museum in Baltimore, opened in 1814.⁶ This was the first branch museum in this country, functioning in a building especially designed for the purpose, where in 1956 one of the early annual exhibitions of European painting, organized by Rubens Peale in 1822, was successfully reconstructed.⁷

New England was also a leader in installing museums in structures erected as museum buildings. The East India Marine Society of Salem, Massachusetts, founded in 1799, for which Michele Felice Corne had painted a sign board in

1804, received its present building in 1825. This museum, now known as the Peabody, rapidly filled with curios from the East and became the first American museum of the China Trade, of the mariner's art and of costumes, some of which were donated by Indian and Chinese merchants.⁸ In Boston the Athenaeum (founded in 1807) set an example of collecting by purchasing every year works of art from the exhibits which it sponsored.⁹ The gallery, organized in 1826, emphasized the display of sculpture, including the celebrated *Greek Slave* of Hiram Powers, which attracted great crowds in 1845, four years before the construction of a new building in which the collections of art were subordinated to bookshelves. Meanwhile, Yale by its compact of 1832 with John Trumbull,¹⁰ established the first university museum, the ancestor of the present building, in which the Trumbull sketches for the paintings of the history of the Revolution are hung beside the masterpieces of American furniture in the Garvan Collection. The Gallery at Yale was also the first museum to possess Italian primitive paintings through its adroit purchase in 1871 of the Jarves Collection¹¹ for \$22,000. At the same time, all over New England local historical societies were preserving old furniture, paintings and documents destined to become the nuclei of great collections in cluttered settings which sometimes, as at Taunton,¹² Massachusetts, seem not to have been altered since the 1850's.

None of these institutions, however, provided the public with a diversified permanent collection of great works of painting and sculpture like those of the museums of Europe. Although no such collection was to be formed here until the late nineteenth century, the origins of the movement toward such a museum can be found in the first half of the century. One important development was the decision of schools of art instruction to form collections of their own, the other was the activities of certain private collectors.

The Pennsylvania Academy of the Fine Arts, founded in Philadelphia in 1805 as an outgrowth of Charles Willson Peale's short-lived Columbianum of 1795, began to build the first great collection of American painting and sculpture by acquiring large canvases of Benjamin West and Washington Allston.¹³ At the same time the Academy provided an opportunity for contemporary artists and architects to display their work in the annual exhibitions, which were the nearest approach to an American Salon.¹⁴ In New York the American Academy of the Fine Arts, founded in 1802 by Chancellor Livingston, maintained for years a collection of casts acquired by John Vanderlyn, a painter who in 1817 brought the city a museum of his own in the form of his

panorama of the gardens of Versailles.¹⁵ Thus was established that close association of the art museum and school of art which has continued to flourish in such cities as Boston, Brooklyn, Buffalo, Chicago, Cleveland, Cincinnati, New York (Cooper Union), Philadelphia and Washington (Corcoran), where museums maintain their own schools of professional instruction.

Contemporary with this movement was the emergence of private collectors concerned with the patronage of artists and the education of the public. In Baltimore in the 1820's Robert Gilmor, Jr. made his country estate Glenn Ellen a miniature museum, while encouraging the painting of Thomas Doughty, one of the founders of the Hudson River School of painting.¹⁶ In New York in the 1830's the public was admitted to the private gallery of Luman Reed in Greenwich Street, for which he had commissioned the dramatic *Course of Empire* paintings from Thomas Cole, another leader of the Hudson River group. A decade later popular interest in American painting was further stimulated by the Apollo Association's unique invitation to become art collectors. For five dollars a year the subscribers received one large engraving of an American painting each year plus a monthly bulletin containing articles by Mrs. Jameson, reviews of Ruskin and notes on Turner, which was a forerunner of the kind of publication American museums now send regularly to their members. And in addition, once a year an important picture was distributed by lot to the subscribers. In 1844, when the prize was Cole's *Voyage of Life*, now at the Addison Gallery of Andover, there were no less than 16,000 subscribers, who paid the Association an annual income of \$80,000.¹⁷ Simultaneously the Art Union movement, as it was called, spread to other parts of the country and flourished for a while in Ohio and Indiana.¹⁸

Two philanthropic collectors, Daniel Wadsworth of Hartford, Connecticut, and William Wilson Corcoran of Washington, D.C., made important contributions to this phase of museum history. The former, a wealthy amateur architect and friend of Thomas Cole, offered land and helped raise a fund for the construction of the Wadsworth Atheneum, which was erected in Hartford between 1842 and 1844 by Ithiel Town and Alexander J. Davis (Fig. 3).¹⁹ The only museum building designed in the style of the Gothic Revival, the structure provided a central section for the gallery of art, flanked by the Hartford Young Men's Institute, which later became the public library, and the Connecticut Historical Society. The Atheneum building was therefore an early example of the cultural center, an idea which goes back to an unsuccessful scheme to house the French academies in the Place Vendôme in the reign of

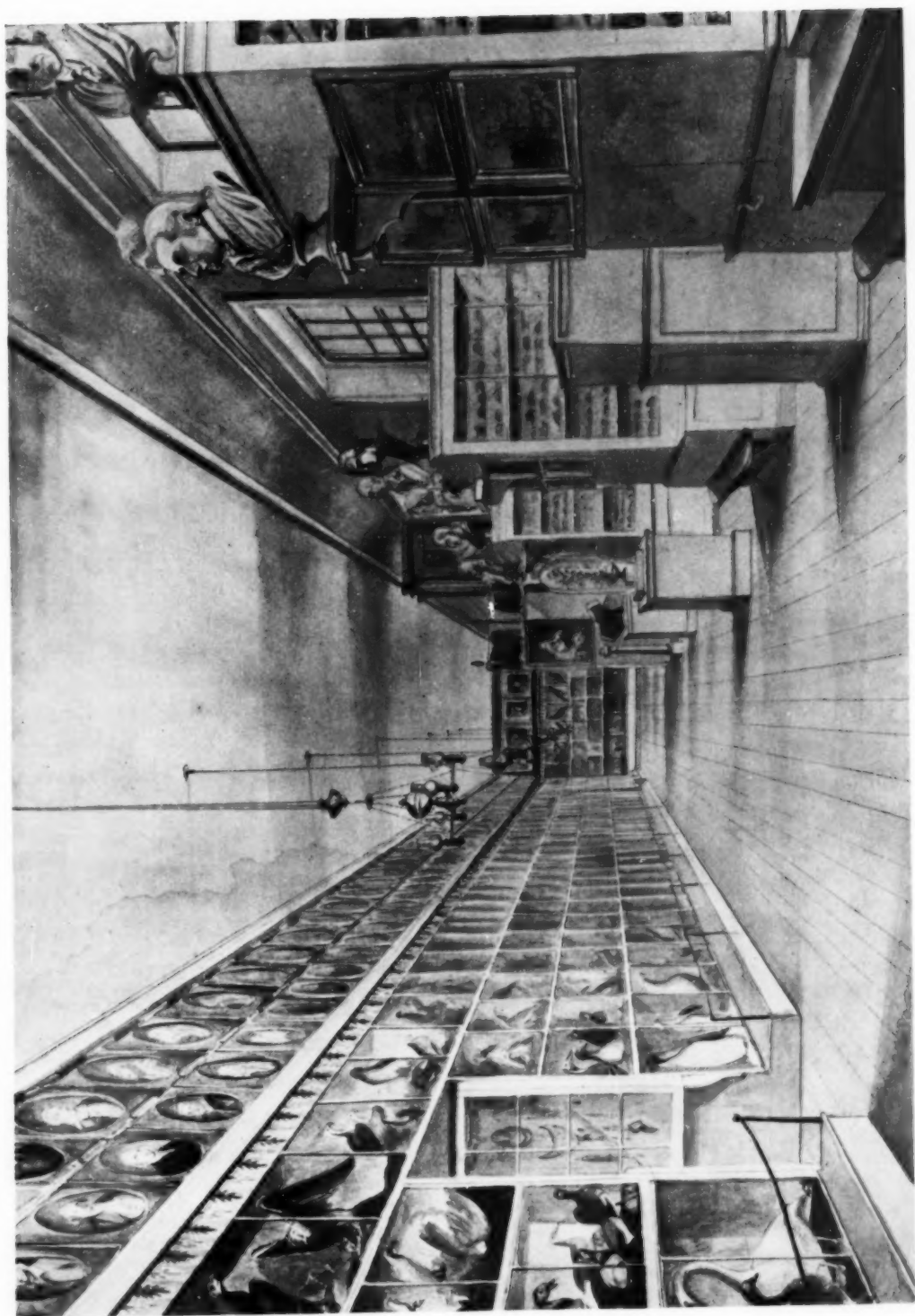


Fig. 1. TITIAN RAMSAY PEALE, *Interior of Peale's Museum*
The Detroit Institute of Arts



Fig. 2. Munich, *The Glyptothek*



Fig. 3. Hartford, *The Wadsworth Atheneum*

Louis XIV and which for a time was contemplated in Philadelphia, when about 1834 William Strickland made a plan for a structure to serve as joint headquarters for the Athenaeum and other institutions.²⁰ The Hartford project was thus a forerunner of the grandiose Museuminsel development in Berlin.

The paintings, which according to the *Hartford Daily Courant* presented "an attraction probably unsurpassed by any similar collection in the country,"²¹ included Wadsworth's own pictures by Trumbull and Thomas Cole, undoubtedly the most popular painter of this Romantic phase of American art collecting. The Wadsworth Atheneum, enriched by the later Morgan and Avery additions, is with the exception of the Pennsylvania Academy of the Fine Arts the oldest United States art museum in continuous operation, for the earlier institutions in Charleston, Philadelphia and Baltimore have either been liquidated or have undergone crippling intervals of interrupted activity.

Meanwhile in Washington another gallery was being planned by William Corcoran, who had made a banking fortune in the Mexican War and was influenced by his friend J. C. McGuire to collect works of art. The collection was formed in Corcoran's house on Pennsylvania Avenue, which was enlarged in 1849-50 by James Renwick, architect of the Smithsonian Institution. In 1859 Renwick was instructed to begin a building "for the perpetual establishment and encouragement of Painting, Sculpture, and the Fine Arts generally,"²² which because of the Civil War and Corcoran's sympathy for the Southern cause was not inaugurated until 1874.

The edifice, now the United States Court of Claims, represents the first real effort to imitate in the United States the museum buildings of Europe (Fig. 5). Constructed of brick and brownstone, it has Mansard roofs and a square cupola borrowed from French seventeenth century architecture. The rich sculptural decoration, which includes a portrait medallion of the founder above the inscription "Dedicated to Art," features a row of niches containing statues by the expatriate American sculptor, Moses Ezekiel, of famous painters and sculptors, a detail borrowed from the Glyptothek of Munich. But the most significant element of the building is the location of the galleries on the second floor, for this was to prove the favorite layout for American museums in the great age of building that was soon to commence. The French character of the Corcoran's exterior, interesting at a time when the first American Beaux-Arts students were returning from Paris, was continued inside the gallery. There a grand staircase leads up to an octagon built for the famous *Slave* of Hiram Powers and a large gallery equipped with a skylight and neo-baroque

decorations in emulation of the Salon Carré of the Louvre (Fig. 4), a view of which Samuel Morse had painted in 1832. The original collection of the Corcoran Gallery also had a Gallic flavor, for in addition to the usual paintings by Cole and other Romantics, the sculpture by Canova, Thorwaldsen and Crawford, there were no less than 104 bronzes by Barye, collected in Europe by Henry Walters of Baltimore at the founder's request. Mr. Corcoran's gallery, both in its architecture and its contents, went far to bridge the gap between the earliest museums of art and science and the great "encyclopedic" museums of the twentieth century.

The vital step was to be taken after the Civil War in New York City, which in 1853 had served as host to the first international exposition held in the New World. The idea of the Metropolitan Museum of Art, launched at an American dinner in Paris in 1866, became a reality four years later when a charter was granted according to an arrangement which has become standard practice in most American communities. The city granted the land and assisted in erecting and maintaining a building in Central Park. This building is administered by a museum corporation of trustees independent of the city, whose function is to acquire by purchase, gift or loan the collections to fill the building, using private funds and unofficial contacts. This was in striking contrast to the system prevailing elsewhere in the world, with the exception of England, where the full financial burden fell upon local or national government. Yet it was also in contrast with the previous history of museums in this country, which had been exclusively private undertakings, sometimes, as in the case of Peale's museums, created with a view to making money. The chartering of the Metropolitan marks the entrance of city government into the domain of the museum of art in the United States. Its location in Central Park was equally significant because it began the practice of placing city museums in municipal parks located generally at some distance from the urban center, which is one of the prime differences between the traditional museums of Europe and those of the United States.

The first building of the Metropolitan Museum was opened in 1880.²³ Eight years later this was enlarged to the south by the brick additions of Theodore Weston, which are still standing. A few years later a new envelope of galleries was begun at the north, which culminated in the Fifth Avenue façade to the east, commenced in 1902 on plans of Richard Morris Hunt and McKim, Mead and White. These additions provided what was then considered indispensable for a museum building, namely a great staircase (Fig. 10) and foyer in close

proximity to a huge hall of honor for the display of tapestries, armor and colossal sculpture.

Having achieved its building, the Metropolitan acquired its collections through great bequests like that of \$4,000,000 which came in 1903 from Jacob S. Rogers,²⁴ an obscure annual member from Patterson, N. J., who directed that the money be spent for the "purchase of rare and desirable art objects and . . . books for the library." The bankers and merchant princes who served as trustees generously gave their own collections in a stream of superb donations which reached a climax in 1913, when the treasures of J. P. Morgan, Benjamin Altman and William H. Riggs all entered the great structure on Fifth Avenue. These gifts of 1913 are as important in the history of American museums as was the Armory Show of that same year in the history of modern American painting, for they made the Metropolitan the first American museum of art to rival the major museums of Europe. They also inspired a similar series of gifts in other cities, where millionaires were soon vying with one another to enrich the local museums.

For the cities of the United States had followed the example of New York. About 1875 a great age of museum construction began, which was to continue for half a century. It was to provide a series of institutions which aimed not merely to possess a representative collection of the major schools of painting, as with most of the European galleries, but a sampling of the artistic production of the entire world.

Philadelphia led the way in this gigantic undertaking. In 1874 the Pennsylvania Academy moved into its third building, erected on Broad Street by the talented architect Frank Furness in a powerful design based in part on the fashionable innovations of the English decorators Eastlake and Bruce Talbert. The new building, like that of the Corcoran which probably influenced it, has a grand staircase leading to three parallel rows of large skylighted galleries, which are the most handsome exhibition rooms the nineteenth century has left us.

But this was a private undertaking, and the Academy's collection is limited almost entirely to American art. Two years later in Fairmount Park for the Centennial Exposition of 1876 the Commissioners provided Memorial Hall, a large structure designed in the neo-baroque style as the principal exhibition building. After the Exposition the Hall was converted into a museum of fine arts to house the paintings of the Wiltach Collection, which had been willed to the city on these terms in 1873.²⁵ The plan of the building is important because

it consists of a single story, like those of the Crystal Palaces at London and New York. This was to facilitate the movement of the large number of visitors to the Exposition and to provide a maximum of support for the heavy load of the exhibits. Hermann J. Schwartzman, who designed Memorial Hall, was a native of Munich and may have also had in mind the one-story plan of the Glyptothek, that most influential of European museum buildings. At all events, Memorial Hall was the first example of the structure without a grand stairway and upper-story galleries and it provided a precedent for the City Art Museum of St. Louis, which utilizes Cass Gilbert, Jr.'s Palace of Art of the Louisiana Purchase Exposition, erected in Forest Park between 1900 and 1904 on a similar one-story layout.²⁶ At the same time a similar scheme was under way in Buffalo, where the Albright Art Gallery was built in 1901 on the same kind of plan by Edward B. Green, to be used for the Pan American Exposition of that year before being turned into a permanent museum.

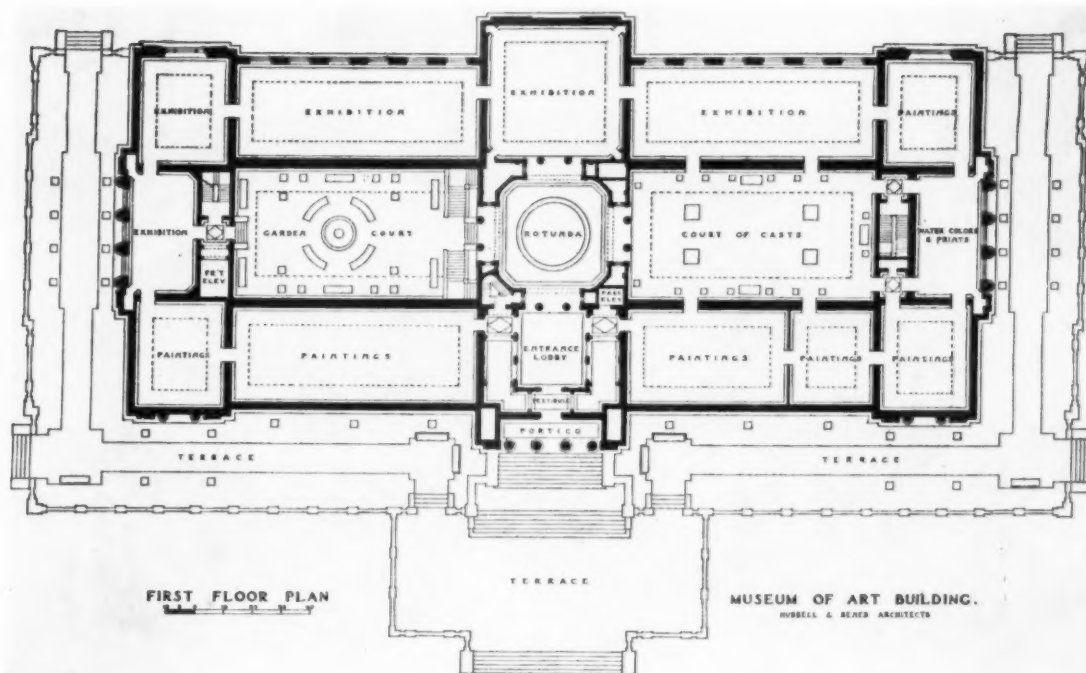
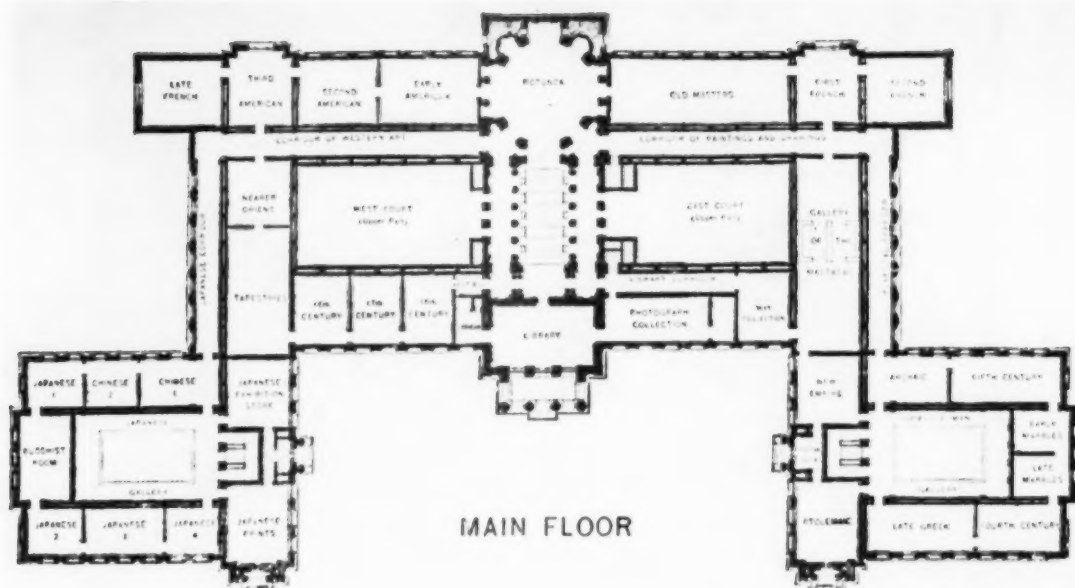
The origins of the Boston Museum of Fine Arts are contemporary with those of the museums of Philadelphia and New York. In 1869 the Lawrence bequest of armor to the Athenaeum touched off a movement to provide a museum building.²⁷ This was achieved in 1876 with the opening of the first section of Sturgis and Brigham's Italian Gothic gallery on Copley Square, which was the first museum of art since the Wadsworth Atheneum and the Corcoran Gallery to follow the European tradition of a central urban location rather than the new American tendency toward a site in a suburban park.²⁸ The Boston structure, with a center stair of iron and the novelty of an interior open courtyard, was completed only in 1890, three years before the Trustees of the Chicago Art Institute followed its example by locating their new building by Shepley, Rutan and Coolidge in the center of the city between Michigan Avenue and the tracks of the Illinois Central Railroad.²⁹ This idea has not however proved popular, largely because of the unwillingness of cities to appropriate adequate sites in high-cost commercial areas. Since 1900 only two major museums have followed this example. In 1894 the Corcoran Gallery began a new building designed by Ernest Flagg on Seventeenth Street opposite the grounds of the White House. This building, inspired by the architecture of the Columbian Exposition held in Chicago the year before, has an interior based on the colonnades of an ancient Roman mansion and the innovation of an interior skylighted court. The second centrally located structure was erected in Baltimore in 1907 for the private gallery of Henry Walters by William Delano and Chester Aldrich.³⁰



Fig. 4. *The Corcoran Gallery, Interior of First Building*



Fig. 5. *Washington, D.C., The Corcoran Gallery of Art, First Building*



"Only within recent years," the *Bulletin* of the Boston Museum of Fine Arts stated in 1907, "have certain museum buildings been erected—notably in Zurich, in Munich, in Berlin, in Cologne and in Darmstadt—which are conceived with definite reference to their contents and purposes." Such a building the Boston Museum was to inaugurate two years later, having outgrown and abandoned its old Copley Square structure for a new park site commanding the Fenway. In the new structure, planned by Guy Lowell, a great effort had been made, as the *Bulletin* announced, to install with the greatest convenience the seven departments which then existed, to create a maximum of light and to facilitate the inevitable enlargement of the building. The compact grouping of departments (e.g., the Oriental and Classical in individual wings) was to a certain extent reflected in the design of the building in a series of Greek temple sections based on the British Museum of 1823—1855 and certain German museums of the late nineteenth century (Fig. 6).

This architectural example was followed on a larger scale in Philadelphia's handsome new building, begun in 1919 by Zantzinger, Borie and Medary at the end of the Benjamin Franklin Parkway and opened in 1928. Little thought, however, was given to reproducing the good planning and lighting of the Boston Museum. A central staircase so huge that it crowds the large hall in which it stands emphasized the extravagance of this feature, by now rendered unnecessary by the existence of elevators. In this building, as in the majority of its predecessors, almost no effort was made to accommodate the structure to its function, the needs of the staff were not consulted nor was the convenience of the public considered. It represents an architecture of parade, which by a lavish waste of space seeks to impress the visitor. It was, like the architecture of the great American libraries of the time, a direct reflection of the European palace tradition as applied by the museum architects Juan de Villanueva, Leo von Klenze, Sir Robert Smirke and Gottfried Semper. But it was not consonant with the new ideals of democratic education which our museums have developed since the first World War.

A pioneer in changing this concept was the Cleveland Museum of Art. In planning their building, opened in Wade Park in 1916, the architects Benjamin Hubbell and W. D. Benes, had not only sought the advice of Henry Kent of the Metropolitan; they had also studied the building of the Boston Museum,¹¹ the central portion of which was utilized in the Cleveland structure. Here is the same compact center axis with large courts on either side (Fig. 7). One of these was arranged as a handsome interior garden, the first of its kind in America. The

grand staircase, which disrupts the Boston axis, was replaced by an octagonal rotunda, affording an uninterrupted view into all sections of the building. This was made possible by the decision to place all the main galleries on the entrance floor, around the two large courts. This arrangement, hitherto found only in Exposition buildings, was followed at the Detroit Institute of Arts, where in 1927 Paul Philippe Cret made the central axis an even more unifying element (Fig. 9). Thus by ascending a few steps at ground level it is possible to enter the building and traverse the main hall, which leads to an interior garden from which there is access to a large auditorium. Around this center axis are the exhibition galleries, many of which are relatively small rooms, devoted to specific schools of painting, an idea first applied in the historic Boston plan. As at Cleveland, the offices and working areas are all located on a lower floor, to the great convenience of the staff. These innovations, with few exceptions, have been accepted in subsequent buildings.³²

The exterior of the Detroit museum is still in the style of Von Klenze. In 1927, American museums were not yet ready to forsake the architecture of the past, for museum trustees, like the vestrymen of churches, have been even slower than the board members of universities and industrial corporations to accept the styles of the twentieth century. In this direction an important step was taken by the venerable Wadsworth Atheneum when in 1932 it commissioned Robert O'Connor to design the court of the Avery addition in the spirit of the *Neue Sachlichkeit* tradition (Fig. 11). In 1939 the Museum of Modern Art appropriately became the first major art museum to employ the contemporary style of building throughout its entire edifice, introducing at the same time movable walls for flexible galleries and considerable improvement in artificial lighting.

The installation of objects is an essential part of museum activity to which great attention has been given in this country since about 1912, when certain curators of the Metropolitan first reacted against the postage-stamp album hanging of pictures and cluttered cases of the nineteenth century tradition. A product of their preaching were the sparsely hung, neutrally colored and excellently lighted galleries of the 1930's, which are well represented in a number of the smaller New England museums—New London, Andover and the Fogg. They coincide with the findings of Lord d'Abernon's famous commission on the museums of England and the publication of papers on the subject in Paris in 1931.³³

At the same time other European methods of installation were applied in



Fig. 8. Salem, Mass., The Essex Institute, New England Kitchen

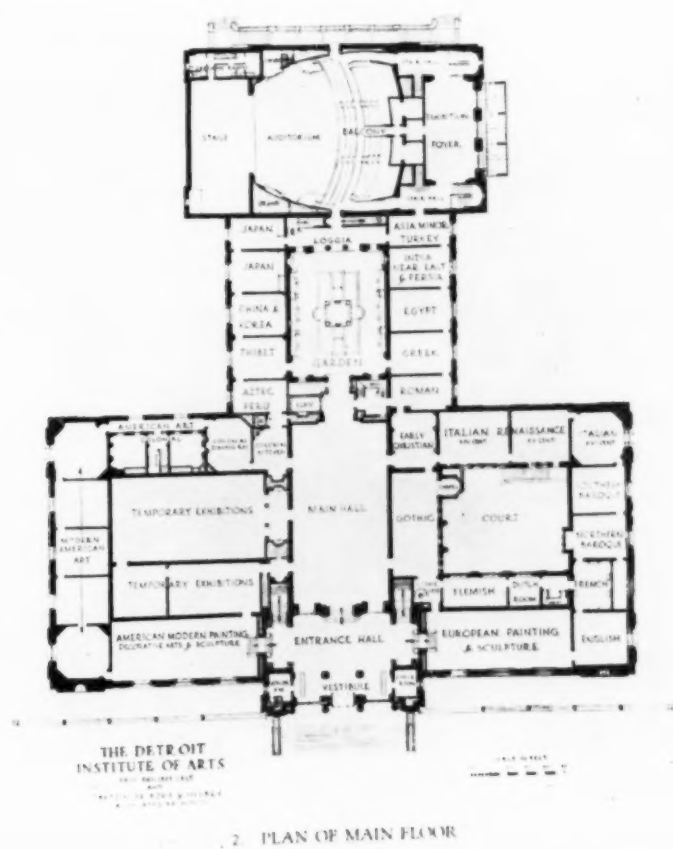


Fig. 9. The Detroit Institute of Arts, Floor Plan



Fig. 10. New York, The Metropolitan Museum of Art, The Grand Staircase

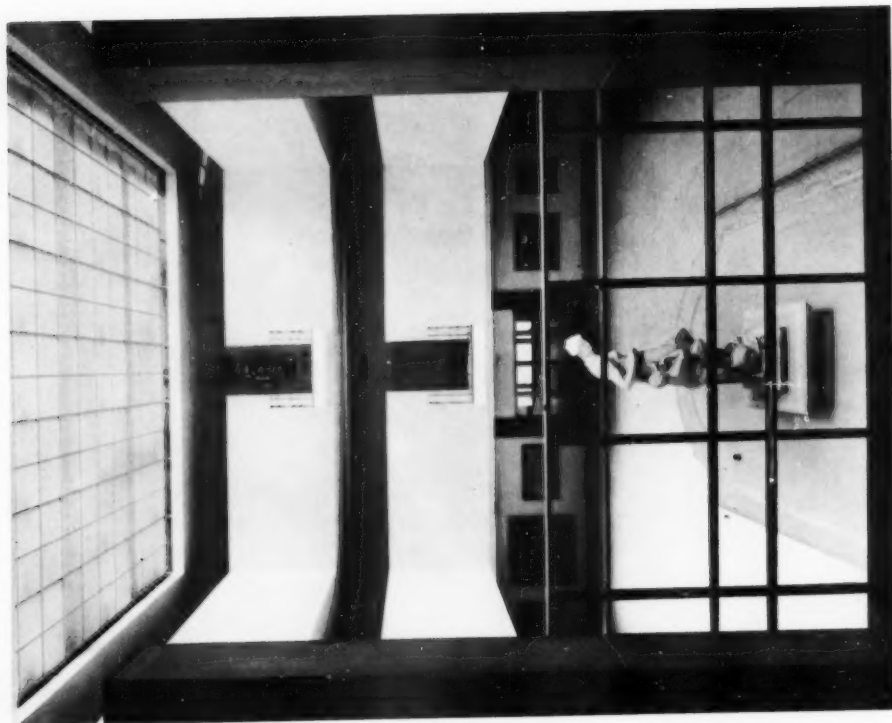


Fig. 11. The Wadsworth Atheneum, Court of the Avery Addition

American museums. Wilhelm von Bode, following his appointment as director of the Kaiser Friedrich Museum of Berlin in 1890, had combined painting with furniture and other objects of art of a given period in the same gallery. The "Bode approach" was introduced by his disciple William R. Valentiner before 1914 at the Metropolitan and later at Detroit, where as Director he created the Italian Renaissance galleries, which are the best American examples of this warm and sumptuous style of installation.³⁴ Subsequently the lighted "shadow box" type of display, developed in such German museums as those of Hamburg and Hanover, was introduced in 1938 at the Rhode Island School of Design in Providence by Alexander Dorner,³⁵ and at Worcester by Francis Henry Taylor in the new building of 1934, which for variety of presentation, quality of lighting and originality of materials employed has long been outstanding among the smaller American museums.

Another importation from Germany and unquestionably the most important of all, was the period room, which for the last twenty-five years has been one of the major concerns of American museums. In the 1880's peasant rooms were installed in the Germanisches Museum at Nuremberg. In 1894 an eighteenth century drawing room was made part of the new building of the Bayerisches National Museum in Munich. Four years later the Swiss National Museum was opened at Zurich with a whole series of traditional interiors of various periods. The concept was first approached in this country when "colonial alcoves" were set up in Memorial Hall, the old building of the Philadelphia Museum. The first real period rooms were installed at the Essex Institute in Salem, Massachusetts, in 1907 (Fig. 8).

It was not, however, until 1924, with the opening of the American Wing at the Metropolitan, that the idea of the period room became popular among the museums of this country. The great gift of Robert DeForest, with its combination of an original façade, old rooms of various periods and display galleries, has exercised an enormous influence throughout the country. Today all the major "encyclopedic" museums, with the exception of the National Gallery, have one or more American, English or French period rooms, while the Philadelphia Museum, under the directorship of Fiske Kimball, went further afield to acquire German, Dutch and even Oriental rooms and structures. But only the Winterthur Museum, opened to the public in 1951 and still in course of expansion, can be said to have gone beyond the concept of the American Wing. Here the program of the period room, launched in Germany, has been carried even further, to create a museum of period rooms,

unique in the world, which is not an adjunct to a general art museum but an institution in itself.

What now can be considered American contributions to the history of the museum of art? Some of them have already been mentioned. One is the location of the building in a park far from the noise and movement of the city's center and often adjacent to other cultural institutions. A second is the aim of almost all our city museums to possess a collection from all significant parts of the world and representing all great periods of development, to which the term "encyclopedic" can be applied. In Europe only the Louvre and the Hermitage can approach the range of the present holdings of the Metropolitan, Philadelphia, Boston or Cleveland Museums.

A third characteristic of American museums is the enormous amount of support they receive from private sources, for which in return they render services to the public. Although some museums, like Philadelphia, depend almost entirely for their maintenance upon the city and a few, like St. Louis, derive acquisition funds from city taxes, there are others, like Boston and Cleveland, which are entirely privately supported. There is scarcely a museum in this country which does not have some form of private endowment, enabling it to purchase works of art, conduct archaeological expeditions, arrange special exhibitions, offer lectures and finance its own publications. Another source of income, unparalleled in Europe except by a very few societies like *Les Amis du Louvre*, is the almost universal custom of selling memberships, which goes back to the practices of the Art Union movement and is an inevitable consequence of institutions not entirely supported by the government. In return, museum members receive privileges and publications which range from a simple bulletin to the handsome monographs of the Museum of Modern Art. Some museums offer their members special places in which to congregate. The Baltimore Museum and others have their Members' Rooms; the Museum of Modern Art and the Virginia Museum at Richmond have restaurants for the exclusive use of their members.

Mention has been made of the professional schools of art which some American museums have maintained since the time of their foundation, establishing a union between collecting and teaching virtually unknown outside the United States. This practice may well have nurtured the remarkable growth of the departments of education, which since the 1920's have become an indispensable part of the museum system. They aim, as one museum official has put it, "to try to make the museum make sense to the

public" through lectures and exhibitions, films, gallery talks and classes in self-expression in the arts. In these ways the Department of Education emphasizes what has become the basic tenet of the American art museum—free public participation in the museum's activities. This more than any other seems to be the greatest contribution we in this country have made to the ideal of the public museum.

¹ Laura M. Bragg, "The Birth of the Museum Idea in America," *The Charleston Museum Quarterly*, I, no. 1 (1923), 6 and 7.

² George Gaylord Simpson, "The First Natural History Museum in America," *Science*, XC, no. 2489 (Sept. 18, 1942), 261-263. The author emphasizes the point that this collection was already in existence before 1770 and has continued to function since 1849 as the Academy of Natural Sciences, while the development of the Charleston collection, interrupted by the Revolution, has been sporadic.

³ *Pennsylvania Packet*, April 18, 1782.

⁴ Robert C. Smith, "A Philadelphia Allegory," *Art Bulletin*, XXXI, no. 4 (Dec. 1949), 323-326.

⁵ Charles Coleman Sellers, *Charles Willson Peale*, Philadelphia, 1947, vol. I, chap. XI.

⁶ The outstanding example of this kind of institution was the Brooklyn Museum incorporated in 1843 as the Brooklyn Institute. The present building, designed by McKim, Mead and White and erected in Prospect Park between 1895 and 1907, originally housed large scientific collections. The Los Angeles County Museum still continues the combination of art and science.

⁷ *Rendez-vous for Taste: Peale's Baltimore Museum, 1814-1830, an Exhibition Celebrating the 25th Anniversary of the Peale Museum . . .*, Baltimore, 1956.

⁸ Walter Muir Whitehill, *The East India Marine Society and the Peabody Museum of Salem*, Salem, 1949.

⁹ Josiah Quincy, *History of the Boston Athenaeum*, Cambridge, 1851.

¹⁰ *The Autobiography of Col. John Trumbull, Patriot-Artist, 1756-1843*; edited by Theodore Sizer, New Haven, 1953, chap. 10.

¹¹ Russell Lynes, *The Taste-Makers*, New York, 1949, p. 60.

¹² The Old Colony Historical Society of Taunton functions in the building of the Bristol Academy, erected in 1852 on plans of Richard Upjohn.

¹³ Helen W. Henderson, *The Pennsylvania Academy of the Fine Arts and other Collections of Philadelphia*, Boston, 1911, pp. 1-217.

¹⁴ Anna Wells Rutledge, compiler, *Cumulative Record of Exhibition Catalogues; The Pennsylvania Academy of the Fine Arts, 1807-1870; The Society of Artists, 1800-1814; The Artists' Fund Society, 1835-1845*, Philadelphia, 1955.

¹⁵ Now at the Metropolitan, the panorama belongs to a tradition of this kind of painting which began in Boston in 1794 with Edward Savage's panorama of London and Westminster.

¹⁶ A. W. Rutledge, "Robert Gilmor, Jr., Baltimore Collector," *Journal of the Walters Art Gallery*, XII (1949), 19-39.

¹⁷ Lynes, *op. cit.*, pp. 14-20.

¹⁸ *The Journals and Indian Paintings of George Winter (1837-1839)*, Indianapolis, 1948, pp. 70-74, 82. The Art Union movement began in England.

¹⁹ *Wadsworth Atheneum: 110 Years*, Wadsworth Atheneum, Hartford, 1952.

²⁰ Robert C. Smith, *John Notman and the Athenaeum Building*, Philadelphia, 1951, pp. 5-6.

²¹ *Wadsworth Atheneum*, p. 7.

²² *Catalogue of the Corcoran Gallery of Art*, 42nd ed., Washington, 1887.

²³ Winifred E. Howe, *A History of the Metropolitan Museum of Art*, New York, 2 vols., 1913-1946.

²⁴ Mr. Rogers was a successful builder of locomotives (Charles A. Shriner, *Random Recollections*, Patterson, New Jersey, 1941).

²⁵ From 1928 until a few years ago Memorial Hall was an adjunct to the Philadelphia Museum of Art. It now serves as a recreational center for Fairmount Park.

²⁶ *The City Art Museum of St. Louis: Handbook of the Collections*, St. Louis, 4th ed., 1953, pp. vii-viii.

²⁷ Benjamin Ives Gilman, *Museum of Fine Arts, Boston, 1870-1920*, Boston, 1920 (?).

²⁸ For illustrations and a description of the old building, sold in 1902, see *Museum of Fine Arts Bulletin*, vol. VII, no. 38, April, 1908.

²⁹ The immense grand staircase, which is double, was added in 1910.

³⁰ Since 1934 this has functioned as a public museum of the city of Baltimore, following the example of the Wallace Collection in London, which was turned over to the British government in 1900. This development parallels the similar practice of opening to the public great collections of art in the homes of their former owners, although these like the Isabella Stewart Gardner Museum in Boston, inaugurated in 1924, the Frick Collection in New York, opened in 1935, and the Henry Francis du Pont Winterthur Museum in Delaware, converted in 1951, are generally privately administered.

³¹ The plans were drawn in consultation with Edmund Wheelright, consulting architect of the Museum of Fine Arts of Boston (*The Cleveland Museum of Art, The New Building in Wade Park*, Cleveland, 1912).

³² The grand stair and other inconvenient features of the Cincinnati Art Museum, built in Romanesque style in Eden Park between 1882 and 1886 were eliminated in a series of changes carried out from 1946 to 1952.

³³ Vicomte d'Abernon and others, *Musées*, Paris (1931).

³⁴ See his *Umgestaltung der Museen im Sinne der neuen Zeit*, Berlin, 1919.

³⁵ Samuel Cauman, *The Living Museum, Experiences of an Art Historian and Museum Director*, Alexander Dorner, New York, 1957.

PROFESSOR ALEXANDER DORNER
(JANUARY 19, 1893 - NOVEMBER 2, 1957)

WITH Alexander Dorner, one of the great figures in German art history has passed away. His publications, both in this country and in Germany, of which his *Way Beyond Art* (1947) is at once the best known and the most distinguished, guarantee him a secure place in the long succession of original investigators in the field. He has not left an autobiography, but his early history can be reconstructed from notes in the possession of this writer, which are based on conversations with Dr. Dorner over a long period of collaboration at Bennington College.

"I come from a long line of Protestant clergymen and professors of theology. My grandfather, professor at Berlin University and three times its rector, was known the world over for his fight to bring about a reunion of the Protestant churches. In 1876 he was also invited to the United States, spoke at several universities and received an honorary degree at Columbia University. I owe one of my first invitations to lecture in America to the popularity of this man. My audience was an assembly of Episcopalian clergymen, among them six bishops who had still known my grandfather. I felt rather uneasy, not only because the invitation was due to no merit of mine but also because such merits as I can lay claim to differ quite radically from those of my ancestor. As for my father, he too had been a professor of theology (as well as philosophy). But he had been among those who fought for the elimination of any organized study of divinity—not from any radical or cynical motive but rather from a sincere conviction that a drastic step of this kind was necessary before Kant's enlightened faith could be put into practice. Critical research had proved to him that Christian dogma was part and parcel of man's mental development, hence a *historical* phenomenon. As a good Kantian he was a democrat, too, and despised Emperor Wilhelm II's vulgar revival of absolutism.

"Yet in other respects my father was really quite rigid. To quote only one instance: he prevented his wife, who had been born in India and brought up in the spirit of English empiricism, from teaching her son English as his second language. Instead he read Homer to him and even Dante. Impressive busts of philosophers were distributed all about the house and endless rows of engravings after Raphael and Michelangelo seemed to radiate eternal perfection. But scattered on sofas and chairs full of lively imperfection were the *London Times* and the *Graphic*, and there was everywhere to be felt mother's cool and charming emphasis on the practical side of things. I remember especially one occasion which made me sharply aware of the difference between these two worlds. It was one of the annual evening lectures on philosophy

which my father considered it his duty to give to the "Workers' Cultural Society." My mother had taken me with her and I heard her complain, loyal wife though she was, how little bearing my father's profound knowledge had on matters pertaining to actual life. Weary laborers sat here, listening, hoping that my father would help them to solve their problems; yet all they got were those endless fineries of Platonic and Kantian thought which were like Greek to them and which in the end left them more depressed than they had been before.

"My uneasiness grew during the years I spent in college. I first attended the famous *Friedrichskollegium*, which had been founded by Frederick the Great. The white marble busts of its most famous pupils, Kant and Herbart, stared at me like ghosts; it was here that I 'enjoyed' Homer by learning for two years the grammar of his archaic Greek, only to be told later that I must forget it quickly and acquire a knowledge of Xenophon's classical Greek. At the age of eighteen I was completely at home in the wars of Athens, Rome and the Holy Roman Empire, yet I had not the faintest idea of anything happening after the Franco-Prussian war. Solid geometry seemed to me like a refreshing spring rain, for it presented to my eyes the sphere of the real earth and the daily curves of the sun. This made solid geometry so easy to grasp that I came to suspect it of being a rather inferior kind of study.

"My ten years' starvation of the senses and my exposure to two contradictory philosophies at home determined me, finally, to study art history. After three semesters of well-earned relaxation at the University of Königsberg I went to Berlin University, resolved now to study hard and seriously. Here I soon belonged to a group of 'smart' boys and girls who represented the refractory element in Adolph Goldschmidt's seminar in art history. I remember Erwin Panofsky, Hans Huth, Schenk von Schweinsberg and Ida Ledermann as being among my co-rebels. What made us so unruly was the familiar lack of connexion between life and knowledge. True, *Papa* Goldschmidt did not live in the spiritual heaven of rational speculations; on the contrary, he hated them to such a degree that his face turned red whenever he was confronted with an instance. They seemed to him no less evasive and unscientific than a personal expression of likes or dislikes. He treated art history as a social science which demanded careful comparative analyses and exact definitions of differences in style and subject matter. He was right in rejecting Woelfflin's famous sets of dualistic opposites, which as so-called 'laws' were held to determine the course of history. All this was quite sound and healthy; but was it really all that art history could contribute to life? Goldschmidt said it was, while the recalcitrants insisted that one must look behind the carefully analysed surface of changing styles for the forces which cause the change. This alone would draw from the past something which might reach up into our own day, give meaning and direction to life as we lived it.

"The great Viennese art historian, Alois Riegl, seemed to have found such an explanation, at least for the changes in traditional Western art. He too was a minute analyst, but he used his demonstrations to prove that there existed in man a directive drive. It was this drive, he taught, which transformed the classical ideal of individual form units into the 'mass' of the Middle Ages, and that mass, in its turn, into the space concepts of Renaissance and Baroque. That Riegl's directive drive was still based on the two 'eternal' poles of matter and spirit did not seem disturbing to students who had never had a chance to look beyond the bounds of classical antiquity. Alois Riegl gave a vital coherence to those stretches of history which serious art historians then thought worth examining. So his philosophy brought a breath of fresh air to Berlin's art-historical seminar, which without him would have remained wholly antiquarian and stuffy."

Then the war came, and after the war the doctorate (with a dissertation on "Architectural Decorations in Romanesque Art"); after this, Dorner's first appointment, which was to shape his whole future career. He was made an assistant in the State Museum at Hannover and presently began to give public lectures, organize exhibitions, and publish widely in both specialized and general journals. He was to remain in Hannover, first as curator and lecturer, later as director of the Landesmuseum, until his exile in 1936.

Dr. Dorner's public career is too well known in this country to require detailed retelling. After ten years of pioneer work as museum director in Providence he left Rhode Island to accept an appointment as professor of art history at Bennington College. Here he engaged in a most fruitful and various activity. His students remember with especial gratitude his courses on the relations between art history and science, on what he called the "magical phase" of the Western mind, and on the "museum of the future."

This account has attempted to present, albeit briefly, the nature of Dorner's original impetus and later achievement. The lessons he has taught will not easily be forgotten by those who had the privilege of sharing his intense preoccupations. Art historians, no matter how and where they might feel forced to disagree, will forget them only at their peril.

FRANCIS GOLFFING
BENNINGTON COLLEGE

ACCESSIONS OF AMERICAN AND CANADIAN MUSEUMS APRIL—JUNE, 1958

ANCIENT ART

*Indicates object is illustrated

BYZANTINE

*Vase. IV century. Silver, H. 15 $\frac{1}{8}$ ". The Cleveland Museum of Art.

EGYPTIAN

*Portrait Head. II-I century B. C. Granite, H. 9 $\frac{1}{2}$ ". Museum of Art, Rhode Island School of Design, Providence.

ETRUSCAN

*Greaves; Helmet. VI-V century B. C., found near Orvieto. Bronze, L. 18" (greaves); H. 9"; L. 10 $\frac{3}{8}$ "; W. 9 $\frac{1}{2}$ " (helmet). The Detroit Institute of Arts.

GREEK

Roe Deer. Hellenistic, ca. II century B. C. Bronze, H. 3 $\frac{3}{8}$ "; L. 3 $\frac{3}{8}$ ". The Detroit Institute of Arts.

MEXICAN

Standing Male Figure. Olmec, from state of Guerrero, ca. 800 B. C. Stone, H. 5 $\frac{3}{8}$ "; W. 2 $\frac{3}{8}$ "; Th. 1 $\frac{1}{8}$ ". Worcester Art Museum.

ROMAN

Bust of Empress Sabina. II century A. D. Marble, H. 6 $\frac{1}{16}$ ". The Wadsworth Atheneum, Hartford.

THRACO-SCYTHIAN

Vase. IV century B. C., said to be found in the Danube. Silver, H. 6 $\frac{3}{4}$ ". The Detroit Institute of Arts.

MEDIEVAL ART

PAINTING

SPANISH

Ten Panels with secular scenes. Late 14th century. Painted wood, L. varies from 1.04 m. to 2.45 m. The Art Museum, Princeton University.

Deposition of St. Peter with his Haloed Disciples Marcellus and Apuleius. Domingo Valls. Tempera on panel, H. 35 $\frac{1}{2}$ "; W. 24 $\frac{1}{2}$ ". The Montreal Museum of Fine Arts.

SCULPTURE

AUSTRIAN

*St. John; Virgin. First half 12th century. Wood, H. 17 $\frac{1}{4}$ "; W. 4 $\frac{1}{4}$ " ea. The Cleveland Museum of Art.

BYZANTINE

*Virgin Mary with a Gesture of Prayer. X-XI century, from Constantinople. Bronze, H. 10 $\frac{3}{4}$ "; W. 6 $\frac{1}{2}$ ". Seattle Art Museum.

FRENCH

*Head of a Young Male Saint. 15th century. Limestone, H. 11". Los Angeles County Museum.

MEXICAN

Seated Figure. Totonac, probably San Andre Tuxtla. Terracotta. The Baltimore Museum of Art.

Warrior. Totonac, from Vera Cruz, ca. 400-800. Clay, H. 16 $\frac{3}{4}$ "; W. 10 $\frac{1}{4}$ "; Th. 5 $\frac{1}{4}$ ". Worcester Art Museum.

DECORATIVE ARTS

CERAMICS

*Bowl. Mexican, Tula-Toltec period, ca. 10th century. Carved slate, H. 3 $\frac{1}{2}$ "; Diam. 4". Seattle Art Museum.

*Idem. Islamic, Nishapur, 9th-10th century. Painted earthenware, H. 3 $\frac{1}{2}$ "; Diam. 8 $\frac{3}{8}$ ". Seattle Art Museum.

*Whistling Pot in Form of a Bird. Peru, Nazca culture. Earthenware, H. 7 $\frac{1}{4}$ "; L. 9". Seattle Art Museum.

JADE

Pendant. Mexican, classic Vera Cruz style, ca. 800. H. 2 $\frac{1}{2}$ "; W. 1 $\frac{11}{16}$ "; Th. $\frac{3}{8}$ ". Worcester Art Museum.

METAL

Bird God Pendant. Pre-Columbian, Panama. Gold cast in lost wax process, H. 1 $\frac{3}{8}$ "; W. 1 $\frac{1}{8}$ ". Seattle Art Museum.



TOP: 1. *Virgin Mary*. Byzantine relief fragment. Seattle Art Museum. 2. *Bowl*. Pre-Columbian Mexico, Tula-Toltec period. Seattle Art Museum. 3. *Greaves and Helmet*. VI-V century B.C. The Detroit Institute of Arts.

CENTER: 1. *Vase*. Byzantine, IV century. The Cleveland Museum of Art. 2. *Portrait Head*. Egyptian, II-I century B.C. Museum of Art, Rhode Island School of Design, Providence. 3. *St. John*. Austrian, first half 12th century. The Cleveland Museum of Art.

BOTTOM: 1. *Bowl*. Islamic, 9th-10th century. Seattle Art Museum. 2. *Whistling Pot in Form of Bird*. Pre-Columbian from Nazca region. Seattle Art Museum.



TOP: 1. FRANS HALS, *Portrait of Joseph Coymans*. The Wadsworth Atheneum, Hartford. 2. *Head of a Young Male Saint*. French, 15th century. Los Angeles County Museum. 3. FERDINAND BOL, *Portrait of a Scholar*. The John Herron Art Institute, Indianapolis.

CENTER: 1. DOMENICO MARIA MURATORI, *Death of Cleopatra*. Museum of Art, Rhode Island School of Design, Providence. 2. ANTONIO VELASCO Y PALOMINO, *The Archangel Michael Casting Satan into Hell*. William Rockhill Nelson Gallery of Art, Kansas City. 3. FRANCESCO VANNI, *Vision of St. Francis*. Museum of Art, Rhode Island School of Design, Providence.

BOTTOM: 1. DOMENICO FETTI, *St. Dominic and the Devil*. The John Herron Art Institute, Indianapolis. 2. NICOLAS POUSSIN, *Moses Sweetening the Waters of Marah*. The Baltimore Museum of Art.

TEXTILES

The Seven Deadly Sins. Franco-Flemish, late 15th century. Tapestry. H. 2.085 m; W. 3.53 m. The Art Museum, Princeton University.

RENAISSANCE ART

(Unless otherwise stated, all paintings listed are oil on canvas)

PAINTING

AMERICAN

- Anonymous, *The Slave Market*. 19th century. H. 29 $\frac{1}{4}$ "; W. 39 $\frac{1}{2}$ ". Carnegie Institute, Pittsburgh.
- Balken Collection of *American Folk Painting*; 65 items. Late 18th through mid-19th century. The Art Museum, Princeton University.
- Bierstadt, Albert, *The Wetterhorn with the Valley of the Grunderwald*. H. 28 $\frac{1}{2}$ "; W. 20". The Fine Arts Gallery of San Diego.
- Cole, Thomas (school of), *Landscape*. H. 48"; W. 76". The Baltimore Museum of Art.
- *Cropsey, Jasper F., *Janetta Falls, N.J.* H. 62"; W. 49". The Baltimore Museum of Art.
- *Harnett, William Michael, *For Sunday's Dinner*. 1888. H. 37 $\frac{1}{8}$ "; W. 21 $\frac{1}{8}$ ". The Art Institute of Chicago.
- Kensett, John Frederick, *Rocky Shoal*. 1871. H. 10"; W. 19". The Montclair Art Museum.
- Moulthrop, Reuben, *Portrait of the Reverend Ammi Ruhamah Robbins*; *Portrait of Mrs. Robbins*. H. 31 $\frac{1}{8}$ "; W. 27 $\frac{1}{2}$ " ea. The Detroit Institute of Arts.
- *Neagle, John, *Portrait of Peter Maverick*. 1826. H. 29"; W. 23". The Newark Museum.
- Richards, William Trost, *Mount Marcey*. H. 30"; W. 43". Henry Art Gallery, University of Washington.
- Sully, Thomas, *Portrait of William Alston*. 1837. H. 0.732 m; W. 0.61 m. *Portrait of Mrs. Alston*. H. 0.503 m; W. 0.43 m. The Art Museum, Princeton University.
- Waldo, Samuel Lovett, *Self-Portrait*. H. 26"; W. 21 $\frac{1}{8}$ ". The Detroit Institute of Arts.

CANADIAN

- Kane, Paul, *Man-O-War in Canadian West Coast Harbour*. H. 16"; W. 22". The Royal Ontario Museum, Toronto.
- Kreighoff, Cornelius, *Indian Trappers*. 1855. H. 13 $\frac{1}{4}$ "; W. 18". The Royal Ontario Museum, Toronto.

DUTCH

- *Bol, Ferdinand, *Portrait of a Scholar*. 1659. H. 27 $\frac{1}{2}$ "; W. 22 $\frac{1}{2}$ ". The John Herron Art Institute, Indianapolis.
- *Bloemaert, Abraham, *Alexander and the Daughters of Darius*. 1629. H. 35 $\frac{1}{2}$ "; W. 49 $\frac{1}{4}$ ". The John Herron Art Institute, Indianapolis.
- *Hals, Frans, *Portrait of Joseph Coymans, Lord of*

Bruchem and Nieuwael. 1644. H. 33"; W. 27 $\frac{1}{2}$ ". The Wadsworth Atheneum, Hartford.

Holbein, Hans, the Younger, *Portrait of Sir Thomas More*. Oil on Wood, Diam. 29 $\frac{1}{16}$ ". The Cleveland Museum of Art.

*Jongh, Ludolph de, *Hunting Party in the Courtyard of a Country House*. H. 27"; W. 32". The Detroit Institute of Arts.

ENGLISH

Beach, Thomas, *Brigadier-General Robert Monckton*. H. 27"; W. 35 $\frac{1}{4}$ ". The Royal Ontario Museum, Toronto.

FLEMISH

- *Bril, Paulus, *Landscape with Shepherds*. Oil on panel. H. 24"; W. 37 $\frac{3}{4}$ ". The John Herron Art Institute, Indianapolis.
- *Dyck, Anthony van, *The Triumphal Entry of Christ into Jerusalem*. 1617-1620. H. 59 $\frac{1}{2}$ "; W. 89". The John Herron Art Institute, Indianapolis.
- Rubens, Peter Paul, *Pallas and Arachne*. Oil on panel. H. 10 $\frac{1}{2}$ "; W. 15". The Virginia Museum of Fine Art, Richmond.
- Rubens, Peter Paul and Snyders, Frans (attri. to), *Peace and Plenty*. H. 6'7"; W. 8'9". The Fogg Art Museum, Harvard University.

FRENCH

- Boullogne, Valentin de, *A Musical Group*. H. 39 $\frac{3}{4}$ "; W. 46 $\frac{1}{4}$ ". The Virginia Museum of Fine Arts, Richmond.
- *Carrière, Eugène, *Portrait of a Young Girl in White*. 1876. H. 29"; W. 25". The Wadsworth Atheneum, Hartford.
- Daumier, Honoré, *The Reader*. 1870. H. 13 $\frac{1}{2}$ "; W. 10". Des Moines Art Center.
- *Monticelli, Adolphe, *Portrait of Stanislas Roulland*. 1880. H. 47 $\frac{1}{2}$ "; W. 33 $\frac{1}{2}$ ". The Art Institute of Chicago.
- *Poussin, Nicolas, *Moses Sweetening the Waters of Marah*. Ca. 1628. H. 61"; W. 84". The Baltimore Museum of Art.

GERMAN

- *Cranach, Lucas, the elder, *The Nymph of the Spring*. The National Gallery of Art, Washington, D.C.

ITALIAN

- *Fetti, Domenico, *St. Dominic and the Devil*. H. 27 $\frac{1}{4}$ "; W. 40 $\frac{1}{4}$ ". The John Herron Art Institute, Indianapolis.
- Maragliano, Antonio Maria, *Madonna*. With painted wood baldachino, mirror frame and embroidery back. H. of Madonna: 25 $\frac{1}{2}$ "; from bottom of base to top of baldachino: 75". The Wadsworth Atheneum, Hartford.

- *Muratori, Domenico Maria, *Death of Cleopatra*. H. 37 1/2"; W. 28 3/4" (sight). Museum of Art, Rhode Island School of Design, Providence.
- *Titian, *The Adoration of the Magi*. Ca. 1560. H. 56"; W. 89 7/8". The Cleveland Museum of Art.
- *Vanni, Francesco, *Vision of St. Francis*. 1599. H. 104 3/4"; W. 72". Museum of Art, Rhode Island School of Design, Providence.

SPANISH

- *Velasco y Palomino, Antonio, *The Archangel Michael Casting Satan into Hell*. H. 49 1/2"; W. 35 3/8". William Rockhill Nelson Gallery of Art, Kansas City.

DRAWING

AMERICAN

- *Homer, Winslow, *Four Bullets or Off Duty*. Pencil, H. 8"; W. 14". The Butler Institute of American Art, Youngstown.

DUTCH

- *Terborch, Moses, *Young Soldier*. 1660. Sanguine, H. 8"; W. 3 1/4". The Baltimore Museum of Art.

FRENCH

- Cochin, Charles N., the younger, group of sixty-nine drawings and 758 prints. The Philadelphia Museum of Art.

ITALIAN

- *Bàsoli, Antonio, *Interior of a Room*. Ca. 1810. Stage design for the theatre at Marseille. Pen and ink with watercolor, H. 18 3/4"; W. 25 1/2". The Cooper Union Museum, New York.
- *Creti, Donato, *St. Jerome*; *St. John the Baptist*. Studies in brown ink, H. 6 1/16"; W. 9 7/8". Museum of Art, Rhode Island School of Design, Providence.
- *Guardi, Francesco, *Architectural Capriccio*. 1780-1790. Sepia pen and wash, H. 15"; W. 12". Los Angeles County Museum.
- *Solimena, Francesco, *Alexander Overcoming Darius*. Black chalk, sepia and wash, H. 10 3/4"; W. 15 1/2". Museum of Art, Rhode Island School of Design, Providence.
- Vanni, Francesco, *Spectators (for the Fall of Simon Magus in St. Peter's, Rome)*. Brown ink and wash, H. 3 3/4"; W. 7". Museum of Art, Rhode Island School of Design, Providence.

SCULPTURE

FRENCH

- *Rodin, Auguste, *Study for Balzac Monument*. Ca. 1893. Bronze, H. 49 1/2". The Art Institute of Chicago.

DECORATIVE ARTS

CERAMICS

- Charger*. English, James Toft, 1695. Pottery, dark red clay with cream glaze and slip in two shades of reddish-brown, Diam. 17"; D. 2 1/4". Royal Ontario Museum, Toronto.
- Cup and Saucer*. German, Meissen, ca. 1730. Porcelain, octagonal, "Korean design", H. 2 15/16"; W. 3 3/8" (cup); H. 1 1/16"; W. 5 3/8" (saucer). Carnegie Institute, Pittsburgh.
- Cup and Saucer*. German, Meissen, ca. 1730. Porcelain, light blue-turquoise ground with polychrome enamel Indian flowers on white ground, H. 1 3/4"; Diam. 3 1/8" (cup); H. 1"; Diam. 5 3/16" (saucer). Carnegie Institute, Pittsburgh.
- Five pieces of the Swan Service* including pair of candlesticks. German, Meissen, modeled by Kaendler, 1732-1741. Porcelain, H. 9 1/2". The Detroit Institute of Arts.
- Jardinières (pair)*. French, St. Cloud, and quarter 18th century. White porcelain. The Wadsworth Atheneum, Hartford.
- Teapot*. German, Meissen, ca. 1722. Boettger porcelain, decorated perhaps by R. Seuter after engravings by Riedinger; red and gold on white, H. 4 3/8"; W. incl. spout and handle: 6 3/4". Carnegie Institute, Pittsburgh.
- Trial Plate*. English, test piece by Josiah Wedgwood, late 18th century. Unglazed porcelain, Diam. 7 3/4". The Royal Ontario Museum, Toronto.
- Tureen with lid and plate*. German, Meissen, ca. 1730. Porcelain, multicolor Chinoiserie decoration attributed to Johann E. Stadler. H. with plate: 6 1/8"; W. with handles: 5 3/4". Carnegie Institute, Pittsburgh.
- Vase*. German, Meissen, ca. 1730. Porcelain, A. R. Mark. Green with white panels decorated with multi-color Chinoiseries, H. 12 1/4"; Diam. 4 3/8". Carnegie Institute, Pittsburgh.
- Vase and cover*. German, Meissen, ca. 1725-30. Porcelain, H. with cover: 25 1/2". The Detroit Institute of Arts.
- **Vases (pair)*. American (Philadelphia), William Ellis Tucker. Porcelain, scenes of *Solitude* and *Woodlands*. The Philadelphia Museum of Art.

FURNITURE

- **Holy Water Font*. French, Gerard van Opstal. Carved walnut, H. 26.7 cm.; W. 14.3 cm. City Art Museum of St. Louis.
- Tea Table*. American, John T. Dolan, 1810-1811. Mahogany, folding top. Museum of the City of New York.

GLASS

- Engraved Covered Beaker*. German (Potsdam), Gott-



TOP: 1. PAULUS BRIL, *Landscape with Shepherds*. The John Herron Art Institute, Indianapolis. 2. TITIAN, *The Adoration of the Magi*. The Cleveland Museum of Art.

CENTER: 1. LUCAS CRANACH THE ELDER, *The Nymph of the Spring*. The National Gallery of Art, Washington, D.C. 2. ABRAHAM BLOEMAERT, *Alexander and the Daughters of Darius*. The John Herron Art Institute, Indianapolis.

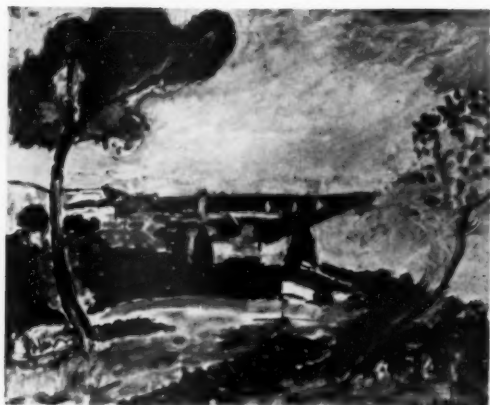
BOTTOM: 1. LUDOLPH DE JONGH, *Hunting Party in the Courtyard of a Country House*. The Detroit Institute of Arts. 2. *Adam and Eve*. English stumpwork embroidery, 17th century. The Baltimore Museum of Art.



TOP: 1. ADOLPHE MONTICELLI, *Portrait of Stanislas Roulland*. The Art Institute of Chicago. 2. EUGENE CARRIÈRE, *Portrait of a Young Girl in White*. The Wadsworth Atheneum, Hartford. 3. JOHN NEAGLE, *Portrait of Peter Maverick*. The Newark Museum.

CENTER: 1. ANTHONY VAN DYCK. *The Triumphal Entry of Christ into Jerusalem*. The John Herron Art Institute, Indianapolis.

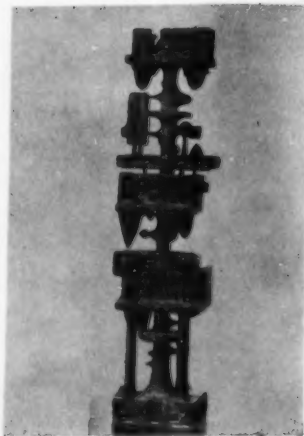
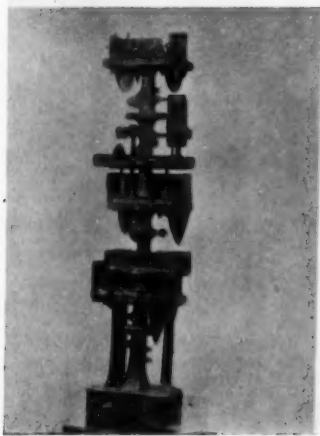
BOTTOM: 1. JASPER CROPSEY, *Janetta Falls*, N. J. The Baltimore Museum of Art. 2. AUGUSTE RODIN, *Study for Balzac Monument*. The Art Institute of Chicago. 3. WILLIAM M. HARNETT, *For Sunday's Dinner*. The Art Institute of Chicago.



TOP: 1. HENRI MATISSE, *Jetty at Collioure*. Gladys K. Montgomery Art Center, Pomona College. 2. J. E. H. MACDONALD, *The Elements*. The Art Gallery of Toronto.

CENTER: 1. GEORGES ROUAULT, *Clown*. The Museum of Modern Art, New York. 2. CHAIM SOUTINE, *Dead Fowl*. The Museum of Modern Art, New York.

BOTTOM: 1. ANTONI CLAVÉ, *Still-Life with Fish*. The Montreal Museum of Fine Arts. 2. JACK BUTLER YEATS, *Man with a Secret*. Seattle Art Museum.



TOP: 1. ELIE NADELMAN, *Woman at the Piano*. The Museum of Modern Art, New York. 2. ABRAHAM RATTNER, *Song of Esther*. Whitney Museum of American Art, New York. 3. SEYMOUR LIPTON, *Dragon Bloom*. The Art Gallery of Toronto.

CENTER: 1. PETER BLUME, *Hadrian's Villa*. The Cleveland Museum of Art. 2. RUFINO TAMAYO, *Wounded Beast*. Walker Art Center, Minneapolis.

BOTTOM: 1. JULIUS SCHMIDT, *Iron Sculpture*. William Rockhill Nelson Gallery of Art, Kansas City. 2. ISAMU NOGUCHI, *Child of the Bell*. The Wadsworth Atheneum, Hartford. 3. JULIUS SCHMIDT, *Iron Sculpture*. William Rockhill Nelson Gallery of Art, Kansas City.

fried Spiller, ca. 1700. H. with cover: 10". The Corning Museum of Glass, Corning, N. Y.

- *Goblet. German (Silesia), ca. 1730. Glass cut and engraved, silver stems, H. 10 1/4". The Toledo Museum of Art.

METAL

- Cachepots (pair). French, ca. 1778-1779. Silver. The Wadsworth Atheneum, Hartford.
- Candlesticks (pair); *Chafing Dish*; *Cup with Cover*; *Sweetmeat Dish*. English, Paul de Lamerie, 1730-1745. Silver. Los Angeles County Museum.
- Castor. American (Philadelphia), John Leacock. Silver. The Philadelphia Museum of Art.
- *Footed Salver. English (London), possibly by John Sutton, 1683-1684. Silver, H. 3 1/16"; Diam. 13 5/8". The Art Institute of Chicago.
- Porringer. American (Philadelphia), John Ward, ca. 1800. Silver. The Philadelphia Museum of Art.
- Teapot. American (Philadelphia), Joseph and Nathaniel Richardson, ca. 1771-1791. Silver, H. to top of finial: 5". The Detroit Institute of Arts.
- Water Jug. English (George III). Silver. The Birmingham Museum of Art.

TEXTILES

- *Adam and Eve. English, 17th century. Stumpwork embroidery, H. 11"; W. 14". The Baltimore Museum of Art.
- Judgment of Solomon. English, 17th century. Stumpwork embroidery, H. 18"; W. 22". The Baltimore Museum of Art.

TWENTIETH CENTURY

PAINTING

AMERICAN

- Bishop, Isabel, *Nude No. 2*. 1956. Mixed media, H. 31 1/4"; W. 21 1/2". Des Moines Art Center.
- *Blume, Peter, *Hadrian's Villa*. 1958. The Cleveland Museum of Art.
- *Idem, *Passage to Actna*. 1956. H. 78"; W. 38 3/4". The Fogg Art Museum, Harvard University.
- Cassatt, Mary, *The Red-Haired Model*. H. 39"; W. 27". The Baltimore Museum of Art.
- Davies, Arthur B. *Refluent Season*. Ca. 1910. H. 18"; W. 30". Munson-Williams-Proctor Institute, Utica.
- Demuth, Charles Henry, *Jonquils*. 1928. Watercolor, H. 17 3/8"; W. 11 3/4". The Wadsworth Atheneum, Hartford.
- Dickinson, Edwin, *The Fossil Hunters*. H. 96 1/2"; W. 73 3/4". Whitney Museum of American Art, New York.
- Ernst, Jimmy, *Tomorrow Morning*. H. 44 1/2"; W. 78 1/2". The Virginia Museum of Fine Arts, Richmond.

Gatch, Lee, *Veronica's Veil*. 1958. H. 24 1/4"; W. 29 1/4". The Wadsworth Atheneum, Hartford.

Glackens, William, *The Swing*. H. 26"; W. 32". Walker Art Center, Minneapolis.

Gottlieb, Adolph, *Blue at Night*. H. 42"; W. 60". The Virginia Museum of Fine Arts, Richmond.

Hartley, Marsden, *Mont St. Victoire*. 1928. H. 32"; W. 39 1/4". Des Moines Art Center.

Henri, Robert, *The Red Shawl*. H. 77"; W. 37". The Baltimore Museum of Art.

Kienbusch, William, *Black Pine to Ocean*. 1956. Casein, H. 27"; W. 37". Des Moines Art Center.

Lawson, Ernest, *The Dock*. Ca. 1908. H. 25"; W. 30". Munson-Williams-Proctor Institute, Utica.

O'Keeffe, Georgia, *Abstraction*. H. 30"; W. 18". Whitney Museum of American Art, New York.

Idem, *Blue M 1*; *Blue M 2*; *Blue M 3*; *Blue M 4*. 1916. Watercolor. The Brooklyn Museum.

Parsons, Charles, *Snakehill, New Jersey Meadows*. H. 12 3/4"; W. 32". Munson-Williams-Proctor Institute, Utica.

Pollock, Jackson, *Painting No. 8*. 1952. H. 41 1/2"; W. 56". The Wadsworth Atheneum, Hartford.

Idem, *Sea Change*. Collage of oil and small pebbles, H. 57 3/4"; W. 44". Seattle Art Museum.

Prendergast, Maurice, *Girl in Blue Dress*. 1912-1914. H. 18"; W. 24". Des Moines Art Center.

*Rattner, Abraham, *Song of Esther*. Oil on composition board, H. 60"; W. 48". Whitney Museum of American Art, New York.

Shahn, Ben, *Mother and Child*. 1955. Watercolor, H. 15 1/4"; W. 21 1/2". William Rockhill Nelson Gallery of Art, Kansas City.

Sloan, John, *Scrubwomen, Astor Library*. H. 32"; W. 26". Munson-Williams-Proctor Institute, Utica.

Sterne, Maurice, *Flower Still-Life*. Ca. 1943. H. 22"; W. 24". The J. B. Speed Art Museum, Louisville.

Travis, Paul, *War in the Sky*. Watercolor, H. 20"; W. 26". The Butler Institute of American Art, Youngstown.

Yunkers, Adja, *Tarrasa, XIII*. Pastel, H. 69"; W. 48". Whitney Museum of American Art, New York.

Zerbe, Karl, *Good Angel Tenanted* (study). Polymer tempera on masonite, H. 47"; W. 26". Whitney Museum of American Art, New York.

CANADIAN

MacDonald, J. E. H., *The Elements*. 1916. Oil on board, H. 28"; W. 36". The Art Gallery of Toronto.

FRENCH

*Clavé, Antoni, *Still-Life with Fish*. Oil and collage on canvas, H. 38"; W. 53". The Montreal Museum of Fine Arts.

*Soutine, Chaim, *Dead Fowl*. Ca. 1924. H. 43 1/2"; W. 32". The Museum of Modern Art, New York.

- *Matisse, Henri, *Jetty at Collioure*. 1906. Gladys K. Montgomery Art Center, Pomona College.
 *Rouault, Georges, *Clown*. 1912. H. 35 $\frac{1}{2}$ " W. 26 $\frac{3}{4}$ ". The Museum of Modern Art, New York.

GERMAN

- Schwitters, Kurt, untitled. 1947. Collage, paper, H. 5 $\frac{1}{2}$ " W. 4 $\frac{1}{4}$ ". Carnegie Institute, Pittsburgh.
 Winter, Fritz, *Composition No. 3*. Gouache and watercolor, H. 19" W. 25". The Baltimore Museum of Art.

IRISH

- *Yeats, Jack Butler, *Man with a Secret*. Oil on board, H. 14 $\frac{1}{4}$ " W. 18". Seattle Art Museum.

ITALIAN

- Chirico, Giorgio de, *The Endless Voyage*. 1914. H. 35" W. 15 $\frac{7}{8}$ ". The Wadsworth Atheneum, Hartford.
 Guttuso, Renato, *Orange Grove at Night*. 1957. H. 90 $\frac{3}{8}$ " W. 55 $\frac{3}{8}$ ". The Museum of Modern Art, New York.

MEXICAN

- *Tamayo, Rufino, *Wounded Beast*. 1953. H. 31" W. 39". Walker Art Center, Minneapolis.

SPANISH

- Miró, Joan, *Acrobatic Dancers*. 1940. Tempera, H. 18" W. 15". The Wadsworth Atheneum, Hartford.

SWISS

- Klee, Paul, *Wechselreihe*. 1931. Watercolor, H. 7 $\frac{7}{16}$ " W. 19". The Wadsworth Atheneum, Hartford.

DRAWING

AMERICAN

- Ludins, Eugene, *The Match*. Pen and ink, H. 4 $\frac{3}{4}$ " W. 10 $\frac{3}{4}$ ". Des Moines Art Center.
 Kuniyoshi, Yasuo, *Leaves*. 1922. Pen and dry brush. The Philadelphia Museum of Art.
 Shinoda, Toko, *Snow*. 1956. Ink on cloth, H. 17 $\frac{1}{2}$ " W. 26". The Solomon R. Guggenheim Museum, New York.

FRENCH

- Gaudier-Brzeska, Henri, *Study for marble relief*. Pen. The Philadelphia Museum of Art.
 Lachaise, Gaston, *Head of a Woman*. 1931. Pencil, H. 17 $\frac{9}{16}$ " W. 11 $\frac{13}{16}$ ". The Wadsworth Atheneum, Hartford.

GERMAN

- Marcks, Gerhard, *Four pencil drawings*. The Detroit Institute of Arts.

ENGRAVING

GERMAN

- Mueller, Otto, group of black and white and color lithographs. The Detroit Institute of Arts.

URUGUAYAN

- Frasconi, Antonio, *The Sea and the Stars*. 1955. Woodcut on paper, H. 19 $\frac{1}{4}$ " W. 33 $\frac{3}{4}$ ". Seattle Art Museum.

SCULPTURE

AMERICAN

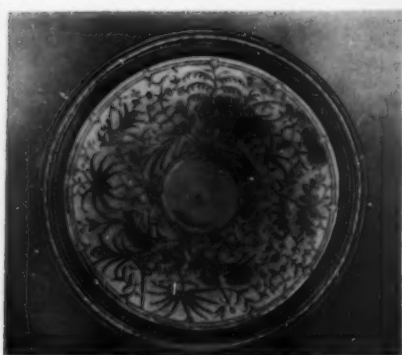
- Gross, Chaim, *Snake and Birds*. Lignum vitae, H. 60". Whitney Museum of American Art, New York.
 Idem, *Three Sisters*. Italian pink marble, H. 41". Whitney Museum of American Art, New York.
 *Lipton, Seymour, *Dragon Bloom*. 1955. Nickel-silver on steel, H. 30". The Art Gallery of Toronto.
 Nadelman, Elie, *Dancer*. 1925. Mahogany, face and neck painted, H. 28 $\frac{1}{4}$ ". The Wadsworth Atheneum, Hartford.
 Idem, *Seated Nude*. White marble, H. 9". William Rockhill Nelson Gallery of Art, Kansas City.
 Idem, **Woman at the Piano*. Ca. 1917. Wood stained and painted, H. 35 $\frac{1}{8}$ " W. 9 $\frac{1}{2}$ " D. 22 $\frac{3}{4}$ ". The Museum of Modern Art, New York.
 *Noguchi, Isamu, *Child of the Bell*. White clay, H. 5 $\frac{1}{2}$ ". The Wadsworth Atheneum, Hartford.
 Salerno, Charles, *The Bather*. Rose alabaster, H. 7 $\frac{7}{8}$ " W. 11". Seattle Art Museum.
 *Schmidt, Julius, *Iron Sculpture*. Cast iron, H. 68". William Rockhill Nelson Gallery of Art, Kansas City.
 Smith, David, *North-South Dancer*. 1956-1957. Bronze, H. 17" W. 18 $\frac{1}{2}$ ". The Baltimore Museum of Art.

GERMAN

- Lehmbruck, Wilhelm, *Standing Girl*. 1910. Bronze, H. 24 $\frac{7}{8}$ ". The Fogg Art Museum, Harvard University.
 Marcks, Gerhard, *Kleines Krucifix*. Bronze, H. 9 $\frac{1}{2}$ ". The Baltimore Museum of Art.

ROUMANIAN

- Brancusi, Constantin, *Blond Negress*. 1933. Bronze, H. 15 $\frac{1}{4}$ ". The Museum of Modern Art, New York.



TOP: 1. *Engraved Covered Beaker*. German, Gottfried Spiller, ca. 1700. The Corning Museum of Glass, Corning, N.Y. 2. *Tazza*. Italian, 16th century. Seattle Art Museum. 3. *Goblet*. German, ca. 1730. The Toledo Museum of Art.

CENTER: 1. *Teapot*. American, Joseph and Nathaniel Richardson, The Detroit Institute of Arts. 2. *Footed Salver*. English, 1683-84. The Art Institute of Chicago.

BOTTOM: 1. *Vase*. American, William Ellis Tucker, ca. 1827. The Philadelphia Museum of Art. 2. *Holy Water Font*. French, Gerard van Opstal. City Art Museum of St. Louis. 3. *Vase*. American, William Ellis Tucker, ca. 1827. The Philadelphia Museum of Art.



TOP: 1. FRANCESCO GUARDI, *Architectural Capriccio*. Los Angeles County Museum. 2. MOSES TEREORCH, *Young Soldier*. The Baltimore Museum of Art.

CENTER: ANTONIO BÄSOLI, *Stage Design*. The Cooper Union Museum, New York.

BOTTOM: 1. CONSTANTIN GUYS, *Carriage in the Bois de Boulogne*. The Cleveland Museum of Art. 2. THOMAS ROWLANDSON, *The Turnpike Gate*. The Cleveland Museum of Art.

RECENT PUBLICATIONS IN THE FIELD OF ART

JOSHUA C. TAYLOR, *William Page—The American Titian*.
Chicago, University of Chicago Press, 1957.

This study of Page is welcome for many reasons. Page is an important, puzzling, elusive figure in American painting of the nineteenth century. He produced some of the interesting and original paintings of his age. His portrait of *Mrs. Page* (Detroit Institute of Arts) has, for example, been included in almost every major historical exhibition of American painting held in this country or Europe in the past ten years. But if he produced some extraordinarily good pictures, he also produced some extremely bad ones. What is the balance? No one knows, for a large part of his *œuvre* has vanished.

He was a many-sided man—a theorist and writer on art, a man of passionate interests and experiments. He spent most of four years, for instance, engaged in the reconstruction of

Shakespeare's face from the three most generally accepted likenesses and from a supposed death mask, which was at that time in the possession of a Dr. Becker in Hesse-Darmstadt. The portrait of Shakespeare, based upon a bust modeled by Page, is in the Folger Library, Washington. No one would be driven by it to take up the study of Page. It is the driving enthusiasm shown by the artist's research that arouses one's curiosity and interest.

He was a man of great personal presence and magnetism, who won the friendship and admiration of a number of the most intelligent people of his time: Lowell, the Brownings, Mrs. Jameson, Charlotte Cushman were among his admirers.

Mr. Taylor gives us in this work an admirably careful, well grounded study, based upon family papers and on contemporary printed sources of every trend. Every word of his book is well-documented and useful; yet to the present

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CHARLES N. COCHIN, THE YOUNGER: 1. *La Soirée*. 2. Possible study for *La Soirée*. 3. *Allegorical Convalescent Card for Madame de*

Pompadour. 4. *Vue perspective de l'illumination de la rue de la ferronnerie*. 5. Ticket to Bal Paré at Versailles, 24 February, 1745. 6. *Con-*

cours pour le prix de l'étude des têtes et d'expression. The Philadelphia Museum of Art.

reviewer, he leaves the riddle of Page's art still a riddle. The reason for this is perhaps hinted at in the subtitle of his book—"The American Titian." This was the fond title given Page by his romantic admirers. And like all such sentimental names it now seems faintly ridiculous. A charming landscape or town can be spoiled for us if the local Chamber of Commerce insists on calling it the Switzerland of Illinois or the Venice of New Jersey. The claims made by Page's contemporaries seem to have affected Mr. Taylor in this manner. Page emerges, or does not emerge, at the end, as no more than the ghost of faded enthusiasms and the spinner of futile theories. Yet there is, today, after a hundred years, a group of pictures which are anything but faded or ridiculous. On the contrary, they emerge from the past, subtle, original, memorable, challenging us by their power; dismaying us too by the weak works from the same mind and hand, but proving clearly that here was an artist whom we can neither understand nor ignore.

GEORGE WILDENSTEIN, *Poussin et ses graveurs au XVIIe Siècle*.

Paris, Les Beaux-Arts et Presses Universitaires de France, 1957.

This very interesting book has two merits: it presents valuable new information about a great artist; and it points toward a fruitful direction of research.

Poussin's work enjoyed great popularity within his lifetime and down to about the year 1700. His pictures were engraved by many engravers. They were also, unfortunately, copied by many skillful copyists, both in the seventeenth and eighteenth centuries. After 1700 his reputation declined for two or three generations. When interest in his works revived late in that century, amateurs began to refer to the engravings in order to distinguish the original works from the repetitions. But which engravings represent the originals? Which are engraved from an earlier engraving? Which are made from the repetitions?

The first catalogue of engravings after Poussin was published by Florent de Comte in 1699; others were issued by Coutil in 1806 and Andresen in 1862. The present work not only adds a number of hitherto unrecorded engravings but arranges them (there are altogether several hundred) in their

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by

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Contemporary American

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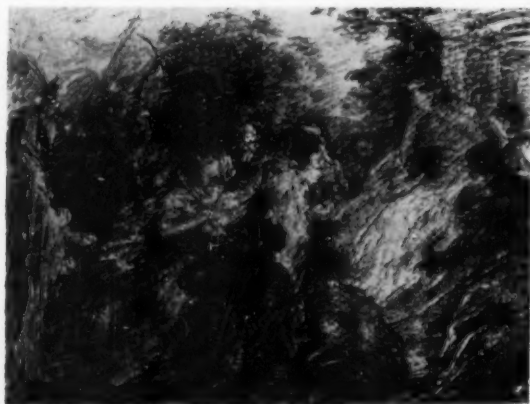
Size: 59" x 41"

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TOP: 1. DONATO CRETÌ, *Studies for St. Jerome and St. John the Baptist*. Museum of Art, Rhode Island School of Design, Providence. 2. WINSLOW HOMER, *Four Bullets or Off Duty*. The Butler Institute of American Art, Youngstown.

CENTER: 1. BERNARDO PARENTINO, *Design for a Candelabrum*. The Cleveland Museum of Art. 2. *Lady with Three Suitors*. French, late 15th century. The Cleveland Museum of Art.

BOTTOM: 1. FRANCESCO SOLIMENA, *Battle Scene*. Museum of Art, Rhode Island School of Design, Providence. 2. HENRI FANTIN-LATOURE, *Charcoal Sketch*. The Detroit Institute of Arts.

chronological order, and in most cases reproduces the earliest.

It is surprising to find that of the 239 engravings made before 1700 which are catalogued here, no less than forty-seven represent originals now lost. (Most of these lost works are oils, some were drawings.) In perhaps eight more cases the original is a matter of uncertainty, and in a number of other cases it is a little-known work in a secluded private collection.

On the other hand, it must be added that some of his most fascinating works escaped the early engravers. Only twelve of the pictures in North America were engraved before 1700. The engravings thus make a major contribution to our knowledge of Poussin and form an indispensable, although not infallible, tool of research.

Perhaps such a book as this points toward a revival of the study of the reproductive engravers of the seventeenth and eighteenth centuries, who have been neglected for generations. It is true that they are of greater interest to the student of painting than to the student of graphic art. Yet if they can be such a fruitful study in this instance, what may other investigations bring forward?

LEON BATTISTA ALBERTI: *On Painting*. Translated with Introduction and Notes by John R. Spencer. New Haven, Yale University Press, 1956.

Alberti as a writer on art is a familiar figure in the history of art; yet where is there anyone who has read him? The answer is not so disgraceful as it might seem, since the only editions available to the student were one in Italian and German, of 1877, and one in English of 1755. Mr. Spencer now supplies us with a new translation, based on all the known manuscripts, and has edited it with an introduction and notes.

This revival of a famous and significant work—for *Della Pittura* is the first modern study on the theory of art—performs a most useful service. The editor is instructor in the history of art at Yale.

Michael Sweerts en Tijdgenoten. Rotterdam, Museum Boymans, 1958.

The catalogue of the Sweerts exhibition is an excellent



J. B. PATER

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Boudin	Matisse
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Ingres	Tiepolo
Klee	Watteau

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example of the admirable modern school of art history in the Netherlands and will be an indispensable monograph upon the artist. Sweerts, whom Emilio Lavagino in his introductory essay identifies with the second generation of *Bamboccianti*, is an artist whose marked individuality and restless life fit into no convenient pigeon-hole. The life of the artist's studio and the art school interested him as much as the Roman street life which fascinated the *Bamboccianti*. A noble stillness, a solemn pathos are highly individual notes in his work; his exoticism is strange; and his transition from Caravaggesque style to the cool, bright tonality of the second half of the seventeenth century is wholly personal.

In her words of acknowledgement at the beginning of this admirable catalogue, Annemarie Pope makes the surprising statement that this is the most comprehensive exhibition of Dutch draughtsmanship ever assembled. Dr. van Regteren Altena confirms her statement. Here is a survey of Dutch drawings from an anonymous Dutch master of about 1410, who made a drawing of the *Adoration of the Magi* which originally formed, with the *Crucifixion* and the *Last Judgment* in the Metropolitan Museum of Art, the triptych attributed to Hubert van Eyck, to Vincent van Gogh. The catalogue of such an exhibition, of 108 pages with fifty-four plates, with compact and useful text, will be of interest to all students.

Dutch Drawings—Masterpieces of Five Centuries. Catalogue of an exhibition organized by the Printroom of the Rijksmuseum, Amsterdam, and circulated by the Smithsonian Institution. Introduction by Dr. J. Q. van Regteren Altena. Washington, Smithsonian Institution Exhibition Service, 1958.

JOHN FRANCIS McDERMOTT, *The Lost Panoramas of the Mississippi.* Chicago, University of Chicago Press, 1958.

Mr. McDermott has at least written the book which the subject deserves, readable, well informed and well-balanced,



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with attendant Bodhisattva
one holding Sutra and the other
Alms Bowl
Sung Dynasty — 22 inches high

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and illustrated by a surprising number of drawings, woodcuts and other material to give some conception of what the panoramas must have been.

The panoramas of the Mississippi were only a fragment, though a memorable one, of the vogue of the panorama in popular entertainment. Mr. McDermott gives an excellent brief history of this peculiar branch of the theatre as introduction to the chapters devoted to the five showman-artists who painted the Mississippi panoramas: John Banvard, whose publicity described his work as the "largest picture in the world"; John Rowson Smith, whose panorama was described as "four miles of canvas"; Sam Stockwell, whose product was declared to be "three times the extent of any painting in the world"; Henry Lewis, who merely called his panorama a "great National work"; and Leon Pomarede who painted his in oils on a strip of canvas four feet high, from a comfortable floating studio.

All five panoramas have disappeared. But the lives and adventures of their creators form a story as amusing as it is revelatory.

ANTONIO MORASSI, *Dessins Vénitiens du Dix-huitième Siècle de la Collection du Duc de Talleyrand*. Milan, Edizioni Daria Guarnati, 1958.

This is a distinguished addition to the literature of *settecento* Venetian drawings, by one of the foremost scholars in the field. All of the drawings are illustrated and discussed, often at length. Many are unfamiliar, even those by the greater artists such as Canaletto or the Tiepolos, and come from important collections, in particular from the collection of the Marquis de Biron, formed some fifty years ago by the uncle of the present owner. Particularly useful is the emphasis placed on the dating of these drawings, which is so often left out by such catalogues: for Giambattista Tiepolo and Francesco Guardi this question of date is of great importance, and Morassi always gives convincing reasons for his decisions. There is much miscellaneous information to be gleaned from the entries, for instance, the attribution to Lorenzo Tiepolo of a group of drawings at Stuttgart which are related to the Wurtzburg frescoes, the newly discovered source of Dome-

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nico's well-known *Divertimenti per li ragazzi*. Still more important is the relationship of many drawings to known paintings; an interesting instance is No. 64, Guardi's *Port of Mestre*, a preparatory study for one of several paintings to which this title has been given (wrongly, according to F. B. J. Watson, who considers the view as being *Dolo on the Brenta*) and of which the most sensitive example is, perhaps, the small canvas in Detroit.

Meisterwerke aus Baden-Württembergischem Privatesitz. Veranstaltet von der Staatsgalerie Stuttgart und dem Stuttgarter Galerieverein E.V. October 9, 1958—January 10, 1959.

In spite of wars, invasions and inflation German private collections are still impressive, both in quality and quantity. The present exhibition would prove it if it were necessary to do so. Most of the paintings in the exhibition (there were also a few pieces of sculpture) were lent anonymously. Of particular interest to Americans is a version, tentatively attributed to François Clouet, of the *Lady in the Bath*, of which two others are in the United States, one in the National Gallery of Art and the other at the Worcester Art Museum. The catalogue was compiled with great care by J. E. v. Borries, who evidently had to accept the owners' attributions, but who with much tact was able usually to express his personal opinions.

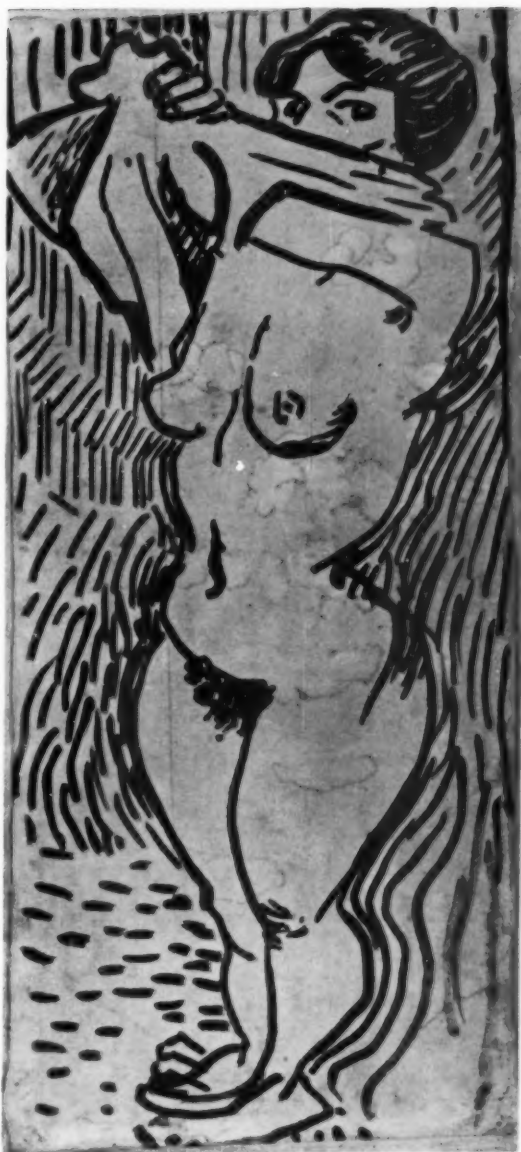
American Classics of the Nineteenth Century. Pittsburgh, The Carnegie Institute, 1957.

This is the catalogue of a large circulating exhibition (110 paintings) which aimed at giving a full picture of what was best in nineteenth century American painting. The theme was hackneyed and the exhibition could easily have been just another survey of American painting. It differs from many by its extremely careful selection of the works chosen to represent the sixteen artists who, according to the organizers of the exhibition, are most representative among American artists. This is why it deserves, even at this late date, this too brief notice. Mr. Washburn seems to have accomplished the dream of all curators when they prepare an exhibition: to

obtain all the works without exception which make up the initial ideal and optimistic list of *desiderata*. In addition, by avoiding, for the most part, the old familiar works, Mr. Washburn was able to give a fresh look to what could easily have become a commonplace assemblage: the mere list of lenders (73 of them) proves this.

Collection Pierre-Adrien Pâris, Besançon. Inventaire Général des Dessins des Musées de Province. Compiled by M. L. Cornillot, 1957.

It is with a great deal of pleasure that this reviewer studied the present volume, the *catalogue scientifique* of one of the great collections of drawings preserved in France. Formed by the architect Pierre-Adrien Pâris (1745-1819), it was left by him to his native town of Besançon, and includes a unique group of drawings by Fragonard (with whom Pâris traveled to Italy in 1773), Hubert Robert and Boucher, as well as by many *petits maîtres* whose works are little known in this country. Fascinating as are the more famous drawings (a number of which were exhibited in the United States a few years ago) it is for the less familiar works that the present catalogue is particularly precious. Today's collectors are well acquainted with the *graphie* of Boucher or Robert; but where can they find easily accessible reproductions of the works of Simon Challes, for example, or Houel, or of the various styles of Durameau? How can they distinguish between an original wash drawing by Fragonard and its evidently excellent imitation by the little known Le Faivre, or one by Pâris himself? Miss Cornillot's catalogue will fill such needs, thanks to its thoroughness and to the quality of its reproductions; the latter are larger in general than those used in the Louvre catalogue, and sharper. It would be difficult to overestimate the value of this slender volume for American collectors, who can never hope to purchase the works of the greater men of the late *dix-huitième*. For several years now there has been an influx in this country of minor and delightful eighteenth century French drawings, some correctly attributed, others given far too ambitious attributions. Miss Cornillot's solid scholarship may save many a disappointment, or solve many a problem. Just one example: there was on the Boston art market last year a number of large caricatures, evidently dating between 1775 and 1785. Broadly



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executed in sanguine (they are probably counterproofs), they have been attributed to such artists as Carle Vernet. Thanks to the Besançon catalogue there is now no doubt as to their authorship: they are by Jean-Baptiste Stouf (1742-1826), and in all probability are *charges* sketched when Stouf was at the French Academy in Rome.

Mme. Bouchot-Saupique, in her introduction, mentions that this volume is the first of a series devoted to a complete inventory of the drawings in French provincial collections; few undertakings could be more helpful.

Early American Book Illustrators and Wood Engravers 1670-1870.

A Catalogue of a Collection of American Books illustrated for the most part with Woodcuts and Wood Engravings in the Princeton University Library. Introductory sketch by Sinclair Hamilton; Foreword by Frank Weitenkamp. Princeton University Press, 1958.

The long and comprehensive title given above explains in

large part both the importance and the limitations of this volume. The limitations are obvious, as well as legitimate. *Early American Book Illustrators and Wood Engravers 1670-1870* does not aim at being a complete catalogue of the art of book illustration in America, and for the eighteenth century at least it emphasizes the use of wood engravings rather than engravings on metal (although, and often rightly in this reviewer's opinion, the author applies for practical purposes the term "woodcut" to "any early relief cut"). Yet from now on this beautifully printed book will be a must for all libraries of American art and history. The illustrations are excellent, and chosen so that they form in themselves a history of the art of woodcut in the colonies, and for the later periods a pictorial history of the development of graphic arts in the United States. The catalogue is preceded by a long essay reprinted (but with helpful revisions and additions) from an article published twelve years ago in *The Princeton University Library Chronicle*; as may be expected, the larger part of the essay is devoted to the nineteenth century. The catalogue is divided into two sections: Part I is given to American Book

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Illustration prior to the Nineteenth Century; Part II being reserved for the later period. The volumes listed in the first section are given chronologically—a clever idea. Nearly 200 items are included, most of them collected by Mr. Hamilton, which is in itself no mean achievement, as specialized collectors well know. Each entry is fully discussed, with a large amount of new material, most of it unobtrusively introduced, and with personal comments which deserve close attention. To this writer this part of the volume is perhaps the most needed, and therefore the most useful, even though purists will undoubtedly find it incomplete; his only regret is that more illustrations do not accompany the text.

By far the largest section is that devoted to the nineteenth century, the entries of which are listed in alphabetical order by artists. The mere mention that the collection includes 150 books illustrated by Alexander Anderson and more than one hundred by Darley is a measure of its importance. But even more valuable are the entries given to very little-known artists; the amount of research and energy spent by Mr. Hamilton will earn him the gratitude of scholars and book collectors in this country: in a convenient, concise form he has given us a most helpful history of American graphic arts.



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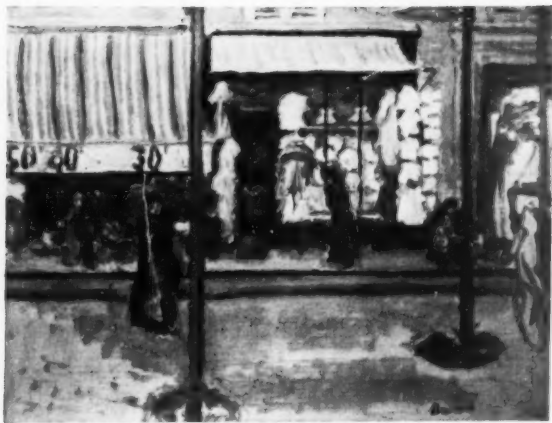
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RECENT PUBLICATIONS RECEIVED

Arte Antica e Moderna. Rivista degli Istituti di Archeologia e Storia dell'Arte dell'Università di Bologna, No. 1. Bologna, 1958.

De Clouet à Matisse. Dessins Français des Collections Américaines. Paris, 1958.

HEDWIG GOLLOB, *Religionsgeschichte der Archaik*, 1956; *Chrysaor*, 1956, mit einem Anhang über die Sintflut; *Götter in Karnuntum*, 1957. Kommissionsverlag Gerold & Co., Vienna.

JEAN H. HAGSTRUM, *The Sister Arts*. University of Chicago Press, 1958.

FREDERICK HART, *Giulio Romano*. 2 vols. New Haven, Yale University Press, 1958.

Il Museo Civico di Padova. Dipinte e Sculture dal XIV al XIX secolo. Vol. 3; *La Gysoteca di Passagno—Sculture e dipinte di Antonio Canova*. Fondazione Giorgio Cini, Venice, 1957.

Modern Art—A Pictorial Anthology. Charles McCurdy,

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AMBROGIO LORENZETTI

BY GEORGE P. ROWLEY

No major artist has suffered more than Ambrogio Lorenzetti from time and accident, and from the failure of successive generations to distinguish his paintings from the imitations of the great throng of his admirers. In this book Professor Rowley cuts boldly through the accumulated errors, stripping away the false attributions and establishing the artist's style on the basis of definitely documented works, and effecting a brilliant imaginative reconstruction of works lost or destroyed. In these revaluations and in the wealth of illustrations, we are at last able to understand more clearly than has ever before been possible in modern times the creative stature and profundity of Ambrogio Lorenzetti, and to share in the spectacle of a Siena still resplendent with his works. *Princeton Monographs in Art and Archaeology*, No. 32.

2 Volumes. 168 pages of text. 200 plates plus 8 in color. 8 $\frac{3}{4}$ x 11 $\frac{3}{4}$. \$20

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PRINCETON UNIVERSITY PRESS, Princeton, New Jersey



Editor. New York, The Macmillan Company, 1958.

FRITZ NOVOTNY, *Franz Zülow*. Vienna—Munich, Verlag Anton Schroll & Co., 1958.

JOHN POPE-HENNESSY, *Italian Renaissance Sculpture*. London, Phaidon Press, 1958.

MAX WYKES-JOYCE, *7000 Years of Pottery and Porcelain*. New York, The Philosophical Library, 1958.

The Age of Rococo Art and Culture in the Eighteenth Century. Fourth exhibition under the Council of Europe, June 15—September 15. Munich, Hermann Rinn, 1958.

NOTICE

I am preparing a detailed catalogue of the works of Dr. William Rimmer (1816-1879). I would appreciate learning of the existence of paintings, drawings or sculpture by Dr. Rimmer, and of any other information relative to him. Dr. Rimmer was active in Boston, New York and Providence in the 1860's and 1870's.

Please address replies to Mr. Richard S. Nutt, Historical Library, Yale University School of Medicine, New Haven 11, Connecticut.



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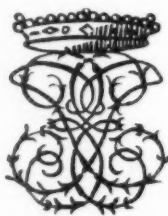
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